Henry Fielding

JOSEPH ANDREWS

(A Critical Study)

RAJINDER PAUL

Predman Krishen Dhar
M.A. (Pol. Sc. Eco. Eng. Hist.) B.Ed. LL.B.
Motiyar Rainawari
SRINAGER-190003
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HENRY FIELDING
JOSEPH ANDREWS

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HENRY FIELDING

JOSEPH ANDREWS

[*A Critical Study*]

RAJINDER PAUL, M.A.
Department of English
Hansraj College
(University of Delhi)
DELHI

G.M. College of Education
Raipur, Bantalab
Jammu.
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PREFACE TO THE SIXTH EDITION

It gives me great pleasure to know that sixth edition of my critical study of *Joseph Andrews* is being brought out. In order to make this study more exhaustive, I have incorporated some recent critical material and included more questions set at the recent university examinations. The bibliography has also been brought up-to-date. I hope that in its present form the book will prove even more useful to the students for whom it is meant.

I also feel it my pleasant duty to thank my publishers Messrs. Rama Bros., for their excellent co-operation at all stages of the preparation of the edition.

January, 1984 **RAJINDER PAUL**

PREFACE TO THE FIRST EDITION

Joseph Andrews is the first novel written by Fielding, and it has an interesting history. Richardson's *Pamela* or *Virtue Rewarded* was published in 1740 and became instantaneously popular. It was also hailed as one of the truly moral works written to teach young women the importance of being virtuous. To Fielding, however, Pamela appeared to be more hypocritical than virtuous. He also felt that Richardson's concept of morality was a little too materialistic, too utilitarian, and he felt disgusted with it. He parodied *Pamela* in an anonymous pamphlet *Shamela.* But this being rather a fugitive effort could not give him much satisfaction and he decided to write a full-dress staire—*Joseph Andrews.*

Joseph Andrews maintains a close parallel to *Pamela* for the first ten chapters, after which the parody is virtually abandoned. Then follows a roadside odyssey in which Joseph Andrews and Parson Adams, the major characters of the novel, get involved in a series of hilarious adventures that, as they entertain the reader, fully expose the vanity and hypocrisy of the English society in the first half of the eighteenth century. Thus *Joseph Andrews*, that begins as a burlesque of another novel, ends as a great novel in its own right.

My critical study of *Joseph Andrews* is designed to meet the needs of our students at the honours and the post-graduate level. I have tried to discuss the various aspects of the novel briefly but lucidly to help them to get a clear understanding of the novel. I have also tried to incorporate some of the latest criticism available. The chapter 'Selected Critical Questions with Answers' is specially written to illustrate the technique of answering questions in the examination.

It was never my intention to make my discussion of the novel too scholarly or pendantic. I am fully aware of the personal difficulties and needs of the students and I have tried to produce a work that might prove really useful to them.

I seize this opportunity to express my sense of gratefulness to my publishers Messrs Rama Bros. I take unduly long to prepare my manuscripts and have often upset their publishing schedule. But there has never been a word of complaint from them.

Suggestions for the improvement of the book will be gratefully received.

January, 1973 **RAJINDER PAUL**

M.A. (Pol. Sc. Eco. Eng. Hist.) B.Ed.
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not satisfied with Richardson's "Pamela"
~~Joseph Andrews~~ wrote Joseph Andrews.
Henry Fielding and the hero is Pamela's brother—

1

Henry Fielding's Life and Works

Birth and Parentage. Henry Fielding was born on 22nd April, 1707 at Sharpham Park in Somersetshire in an aristocratic family claiming its descent from the famous Hapsburgs. His father Lieutenant Edmund Fielding was one of Marlborough's generals and his mother Sarah Gould was the daughter of Sir Henry Gould, a judge of the King's bench. Henry was their eldest child. His mother died in 1718, and his father married again.

Early life. Fielding received his early education from the family chaplain, Mr. Oliver of Montcombe who is said to be 'better fitted for the care of swine than of children'. All that he read at this stage was the Bible and some traditional romances. Next he went to Eton, where he gained proficiency in classical languages Greek and Latin. He had hardly left Eton when he got enamoured of Sarah, the daughter of a deceased merchant of Lyme Regis and even planned abducting her. But his plans never materialised. The girl was promptly transferred to the care of another guardian and married off. All that the frustrated youth could do was to translate a part of Juvenal's sixth Satire into verse 'as all the revenge taken by an injured lover'.

Fielding the dramatist. After a brief stay at Leyden, where he studied Civil law, Fielding returned to London in 1728 and threw himself recklessly into all the pleasures of London life. In those days, playwriting being the only reliable means of making a living by the pen, Fielding embarked upon a dramatic career and except tragedy, tried his hand at every kind of dramatic composition comedy, farce, burlesque. In a few years, he became a prolific, if not a successful dramatist. The more notable among his plays are, *Love in Several Masques* (1728), *The Temple Beau* (1730), *The Tragedy of Tragedies* or *The Life and Death of Tom Thumb the Great* (1730-31), *The Covent Garden Tragedy* (1732), *The Miser* (1733), *Don Quixote in England* (1734), *Pasquin* (1736) and *The Historical Register for the Year 1736* (1737).

dramatic career cut short.

The scurrilous references to Sir Robert Walpole, the Prime Minister and the pungent attacks on the policies of the government made by Fielding particularly in his *Pasquin* and *The Register* provoked the wrath of the authorities and in 1737 they passed the Theatrical Licensing Act by which the number of theatres was reduced and Lord Chamberlain's license was made an indispensable preliminary condition for stage production of any play. Burlesque being the only successful line of Fielding, it became impossible for him to get any license. Hence his dramatic career was abruptly cut short.

Fielding had inherited a decaying variety of Congreve's Restoration Comedy that gave little inspiration for serious writing. In the beginning of his dramatic career, he did not have much experience of human heart. In addition, his financial insecurity often obliged him to produce slipshod work. Thus, as a dramatist, Fielding could not achieve any outstanding success. Had he continued, he might have excelled at least in that kind of drama of which we consider Ben Jonson to be the great master, but that was not to be. Anyway, his training at the theatre stood him in good stead when he was writing his novels, for they parallel a play in their structure.

Marriage Law, The Champion. In November 1734, Fielding married a Salisbury beauty Miss Charlotte Cradock, the original of both Sophia and Amelia, whom he had been regularly courting for about four years. He spent some extravagant time with his wife in the countryside, but was soon back to London, struggling harder than ever. In November 1737, he was admitted as a student at the Middle Temple. He assiduously applied himself to the study of law and was called to the bar in 1740, but made little headway in this profession. Meanwhile, he had never given up his literary pursuits. In November 1739, there appeared the first number of *The champion*, a newspaper published thrice a week and written mainly by Fielding and his friend James Ralph.

Richardson's Pamela's Fielding's Shamela. In November 1740, Samuel Richardson published his *Pamela*, or *Virtue Rewarded*. The novel took the entire reading public by storm, but Fielding was annoyed at the utilitarian concept of morality that *Pamela* stood for. In this novel an attractive servant girl successfully resists her employer's attempts to seduce her and eventually prevails upon him to marry her. Fielding felt that this concept of virtue as advocated by Richardson in his novel was far removed from the true Christian virtue. It was in fact 'a code of calculated chastity with material goods for its earthly reward'. He parodied *Pamela* in his *Shamela* revealing Richardson's chaste heroine to be no better than a common prostitute.

Joseph Andrews 'Jonathan Wild'. *Shamela* was at best a brief joke. It did not satisfy Fielding's desire to expose the moral absurdities of *Pamela*. This he undertook to do in a much longer work—*Joseph Andrews* (1742). Its hero is Pamela's brother, a remarkably handsome and equally virtuous young footman who successfully resists the advances of his lascivious employer, a rich landlady. The parody is sustained till the tenth chapter, after which the novel takes a life of its own. Evidently Fielding was beginning to find his moorings as a novelist. Only a year later appeared his three volumes of *Miscellanies* which include *Journey from This World to the Next One* and *The Life of Jonathan Wild the Great*. The latter, a piece of sustained irony, examines the nature of greatness and morality.

Life by now had become pretty hard for Fielding. The best part of the next two or three years he had to devote to virtual hack work. He was 'reputed and reported the author of half the scurrility bawdry, treason and blasphemy which these few last years have produced'. In 1746, his wife died at Bath. This way a great shock to Fielding who had passionately loved her. However, in 1747, he married his maid Mary Daniel, who made him a good wife.

Tom Jones. In 1748, through the efforts of M. Lyttleton, Fielding's old school fellow, he was made a principal Justice of peace for Middlesex and Westminster. Two other friends of his, John, Duke of Bedford, and Ralph Allen of Bath provided him with the necessary means of livelihood and at the instance of Lyttleton, by the middle of 1746, he had begun work on *Tom Jones*. It took him nearly two year to complete this novel and it was probably completed in November 1748. It was published in 1749. The new type of genre that Fielding had accidentally discovered in *Joseph Andrews* was systematically developed in *Tom Jones*.

Amelia. Fielding's last novel *Amelia*, a much less spirited work, appeared in 1751. It reflects its author's pre-occupation with social problems and his deep interest in his professional life.

Journal of a Voyage to Lisbon. Fielding's health was gradually deteriorating and in 1754, he was advised to go to Lisbon. The journey was highly uncomfortable and its hazards are described at length in the *Journal of a Voyage to Lisbon*. It was in August that Fielding reached there and in October, he was no more.

Fielding the man. An estimate of Fielding the man can be accurately made from a study of *Tom Jones*, *Amelia* and *The Voyage to Lisbon*. He was a youngman of enormous animal vigour with good connections and friends among the privileged classes. He was turned loose in London with a shadowy allowance and invited to make his way by his wits, so we can safely visualise what sort of a career he could have in the initial stages.

Fielding's outstanding quality was his infinite capacity for pleasure. He treated life very casually and recklessly. His happy constitution made him forget every evil and his causin Lady Mary Wortley Montagu was persuaded that he had 'known more happy moments than any prince on earth'. Later, when a magistrate, though he was fairly sobered down, yet he never lost his 'indomitable buoyancy of spirit'. He was very much like his friend Sir Richard Steele, to both of whom was given 'that irrepressible hopefulness, and full delight of being, which forgets tomorrow in today'.

Fielding was generous to a fault. He would often forego his own satisfaction to fulfil the needs of others. After he took over as a magistrate. he kept an open table for all his friends. In addition to a rare capacity for enjoyment under all circumstances and a generosity of temper, Fielding had a certain disposition to good fellowship. His concept of virtue was a genuine feeling of benevolence and he was very critical of calculated prudence. He hated all kinds of pretensions. In fact, hypocrisy and heartlessness were the greatest vices in his eyes. He gave as much importance to one's impulses as to one's actions. Like his immortal hero Tom Jones, he had led a reckless life and had often faltered and sinned ; still he was by and large a noble personality. As a magistrate he was alert and energetic ; as a husband, kind and tender ; as a friend, loyal and hospitable ; and as a writer, original, vigorous and very interesting.

2

Close parallel between maintained 'Pamela' of Richardsons and Joseph Andrews till the 10th chapter after that develops independently-

Major Novels of Fielding

1. Joseph Andrews (1742)

It was the immense popularity of Richardson's *Pamela* and the disgust at the utilitarian concept of morality advocated in it that prompted Fielding to attempt a parody of it in his first novel *Joseph Andrews*. A close parallel between the two novels is maintained till the tenth chapter of *Joseph Andrews*. After that Fielding gets absorbed in his own plot and his novel develops quite independently of *Pamela*.

The novel is divided into four books. In the beginning of Book I, we are formally introduced to the two major characters of the novel, Joseph Andrews and Parson Adams, the curate. Joseph is a footboy at the Boobys'. He is supposed to be Pamela's brother and it is Pamela's aunt-in-law, Lady Booby who has promoted him to the office of the footboy on account of his strength and pluck and good looks. He has read Pamela's letters with great admiration and is determined to be chaste like her.

Sir Thomas dies and Lady Booby takes the household, including the handsome footman, up to London. There she makes amorous advances to him. But Joseph repels them as indignantly as Pamela had earlier resisted the advances of Squire Booby. In a fit of anger, Lady Booby dismisses him and he sets out on foot for his village in the west, where his fellow-servant and sweetheart Fanny has been left behind. On the way, he is robbed and beaten by a group of robbers. Almost half-dead, he is taken to an inn kept by the Tow-wouses. Here he comes across Parson Adams.

Parson Adams was on his way to London to sell nine volumes of his sermons to a publisher. But he discovers that with his usual absentmindedness, he has forgotten to bring his sermons with him. So he also decides to return home with Joseph. The next two books describe the incidents on the roadside. Fielding exploits various encounters of Parson Adams and Joseph Andrews to expose the vanity, hypocrisy and pretensiousness of the contemporary society. They are first joined by Mrs. Slipslop, Lady Booby's elderly handmaid, who has also cast amorous eyes on Joseph, but being unsuccessful has consoled herself by penetrating her ladyship's secret and threatening to make it public. In the meanwhile, Fanny, worried on Joseph's account, has set out to meet him in London. She falls into the hands of a ruffian who tries to ravish her, but Parson Adams intervenes in the nick of time and rescues her from this disgrace. The sight of Joseph's and Fanny's fondness for each other makes Mrs. Slipslop feel extremely jealous and she soon takes flight. The story goes swinging on from one adventure to another and characters of every complexion appear at every turn. Fanny, Joseph and Parson Adams are joined in the third book by the benevolent Mr. Wilson, who tells them the story of his misguided youth, his downfall and reformation, and his retirement to a life according to nature. Mr. Wilson's edifying history is not particularly interesting, but it is made somewhat relevant towards the end of the novel.

In Book IV, all the chief persons are brought together, as in the last act of a well-knit comedy. Lady Booby, her insulted passion for Joseph battling with her resentment, comes home again, to find Joseph and Fanny preparing for their union under the fatherly protection of the Parson. Storming and raging, she forbids Adams to publish the banns, and failing to move him by arguments or threats, invokes the aid of a rogue lawyer to rid the parish of Fanny and get Joseph committed to gaol. But her schemes are interrupted by a visit from Squire Booby and his wife. This is an opportunity for bringing Pamela into the light of comedy. She feels that it would be a terrible come-down for her brother Joseph, the brother-in-law of Mr. Booby, to marry a girl of doubtful origin. But it is suddenly discovered that Fanny is the daughter of the Andrews and, therefore, Pamela is her sister and Joseph her brother. The disclosure gives scant joy to the impatient lovers. But a further disclosure sets everything right. Mr. Wilson reappears. Years ago, as he has already recounted, he had lost a son. That son is Joseph, who was stolen by gipsies and afterwards exchanged for Fanny, who was sold to Sir Thomas Booby. He is recognised by the famous strawberry mark on his left breast. He is as good a gentleman as Squire Booby himself. So both Pamela and Fanny have their wishes. Even that humblest of men, Parson Adams, comes in for a small fortune, being presented with a living of one hundred and thirty pounds a year.

Joseph Andrews has a thin but sufficient thread of plot on which are strung these consecutive scenes of jovial comedy. The major interest of the novel lies in the comic exposition of the follies and foibles of human nature or in the character of Parson Adams. The novel is in the picaresque tradition and Fielding himself described it as a comic epic in prose.

2. Jonathan Wild (1743)

The *History of the Life of the late Mr. Jonathan Wild the Great* is an ironical biography written in a tone of assumed admiration and applause. Jonathan Wild was a famous organiser of thieves. He was also an informer and had betrayed a number of accomplices to the authorities. He was hanged in 1725. His life offered interesting material to a number of writers including Defoe. Fielding used his fictitious biography only as a stalking-horse for satire on the human folly 'that pays tribute to the kind of merit implied in the favourite saying, that 'nothing succeeds like success', and confounds together greatness and goodness." On the subject of greatness and goodness, Fielding says, "No two things can possibly be more distinct from each other, for greatness consists in bringing all manner of mischief mankind, and goodness in removing it from them." But, as he ironically maintains, greatness is greatness wherever you find it ; and in the career of a ruthless, unblushing, double-dyed scoundrel like Jonathan Wild you have the perfect example, with the perfect climax, the gallows.

Jonathan is the last member of a very ancient family of light-fingered gentry. He learns to thieve almost before he is out of the cradle and at school leads his friends on their marauding escapades. He is sent to the plantations as a convict. On his return from there, he manages to make himself the secret but despotic ruler of a gang of thieves who carry on their operations all over London. Wild himself never takes part in any robbery. He receives the booty, which he disposes of to the owners or other people, giving up only a small fraction of the amount realised to the actual thief. He shows his greatness by exercising a complete authority over his gang of thieves. If ony one of them shows signs of disobedience, he is immediately handed over to the authorities and hanged. Blueskin, for example, tries to keep a watch that he has stolen, instead of surrendering it to his chieftain, and puts himself at the head of a conspiracy of malcontents ; whereupon Wild informs against him. Blueskin is committed to Newgate and Wild's control is re-established.

Jonathan Wild also excels in emptying the pockets of his friends and cheating them at the gaming-table. He uses his talents even on the wily Count La Ruse, who cheats him at cards, but is himself robbed of his gains without being able to convict the friend (Wild) whom he knows to be the culprit. However, Wild is not so happy in his love affairs. He nurses a passion for Miss Laetitia Snap, daughter of the keeper of a gambling-house. On one occasion she rebuffs him with chaste indignation but as soon as Wild goes away lets another admirer out of the cupboard. He does marry this girl eventually.

An interesting episode in the novel is that of the Heartfrees. Heartfree is a London jeweller who has been a schoolfellow of Wild. Wild takes advantage of his complete honesty and his confidence in him to induce him to entrust a quantity of valuable jewellery to Count La Ruse, who runs away with it. Heartfree is even robbed of a large amount of money. Since more than half the jewellery is the property of other tradesmen, Heartfree is utterly ruined and is thrown into the Newgate prison. Wild has cast lascivious eyes on the poor man's wife, and now entraps her into fleeing with him to the Continent under the pretence of saving her husband from bankruptcy. He makes a forcible attempt to rape the lady but his purpose is frustrated through the intervention of the captain of the ship. They cast him adrift in a boat in order to punish him. Later he again tries to gain the confidence of his victim Heartfree, now languishing in jail. The jeweller, however, rejects his offer of aid ; he is too good a man, and too timid also, to attempt an escape by murdering one or two of the keepers. Wild then determines to have Heartfree put out of the way and prepares a case against him on a false charge of fraudulent bankruptcy. Heartfree is found guilty and is on his way to the gallows, when Mrs. Heartfree reappears. She has recovered most of the stolen property ; and when Firebrand, a member of Wild's gang, turns against his chief and discloses the whole plot, the prisoner is released and the Heartfrees are restored to their former affluence.

At length, Wild is brought to book. He is tried, sentenced to be hanged, and being foiled in an attempt to cheat the gallows by taking poison, mounts the scaffold in the midst of an enthusiastic crowd, and with admirable firmness swings out of this world.

Jonathan Wild is also written in the picaresque tradition. It is highly satirical, except that there is an element of the melodramatic in the episode dealing with the Heartfrees. According to E.A. Baker, "Grimmer satire than this cannot be found in English literature. The most corrosive pages in Swift's *Modest Proposal* or the last book of *Gulliver* are not more deadly." But it does not suggest Swift's cynicism. "It is the sardonic humour of a man," adds Baker, "who detests heartlessness and hypocrisy, but who never despairs of humanity even in a world that is black with turpitude."

3. Tom Jones (1749)

Squire Allworthy, a childless widower, lives in retirement in Somersetshire along with his sister Miss Bridget Allworthy. One day on his return home after an absence of a full quarter of a year in London, he discovers an infant lying asleep in his bed. The discovery causes much flutter, but he decides to keep the child in his care. This foundling, named Tom Jones by the Squire, is the hero of the novel. Enquiries by Mrs. Deborah Wilkins, the Squire's housekeeper, reveal that one Jenny Jones who had lately nursed Miss Bridget in a violent fit of illness is the mother of the foundling. When questioned by the Squire, she freely confesses her sin but refuses to reveal the name of the father. Squire Allworthy gives her some wholesome admonition and makes her leave the neighbourhood. After Jenny's departure, the local schoolmaster Partridge whom Jenny had served for a while is suspected to be the father. Squire Allworthy summons him, reprimands him, and as a punishment deprives him of his annuity. Soon after, Partridge's wife dies and he also leaves the country. Miss Bridget marries Captain Blifil and eight months after the marriage, the couple is blessed with a fine boy, Master Blifil. It is decided that the new-born infant and Tom Jones, the foundling should be brought up together.

Squire Allworthy grows very fond of Tom Jones. Captain Blifil soon dies of apoplexy. The Parson Thwackum and the philosopher Square who are in-charge of the two youngsters, Tom and Blifil, lose no opportunity of maligning Tom in order to win the favour of Bridget. Blifil is a willing accomplice in these endeavours. However, sometimes it appears as if Bridget prefers the foundling even to her own son.

Tom, quite a mischievous lad, has Black George the gamekeeper among his friends. The two are together involved in a poaching incident on a neighbouring estate belonging to Squire Western, an ill-tempered boorish country squire. Tom, in order to save Black George takes the blame upon himself and helps his family in many other ways. These actions, though well-intentioned, are exploited by Blifil and the two tutors to tarnish his image in the eyes of Squire Allworthy.

Tom gets interested in two women, Black George's daughter Molly, an aggressive coquet and Squire Western's daughter Sophia, gentle, virtuous and generous. A series of incidents bring Tom and Sophia together and they fall in love with each other. But this puts Tom in a dilemma. Molly is found to be pregnant and Tom ascribes to himself the responsibility for her pregnancy. Secondly, being a penniless bastard, he knows he cannot be acceptable to Squire Western who insists on a prudential marriage for his daughter.

A quick succession of events give a strange turn to Tom's life. A chance discovery of Square in Molly's bed-room absolves him from all moral responsibility towards her. But a few indiscretions committed by him give Blifil a chance to vilify his character and he is dismissed by Squire Allworthy. He takes the road to Bristol. A match is proposed between Blifil and Sophia and when Sophia is unduly forced to accept it, she decides to leave the protection of her father and go to London to one of her relations, Lady Bellaston.

Now Tom and Sophia are both on the road, separately of course. Tom desirous of joining the army, runs into a company of recruits and volunteers to join them, but offended by a bawdy jest by Ensign Northerton at the expense of Sophia, picks a quarrel with him and gets wounded. He meets Partridge, supposed to be his father, who denies that he fathered him but offers to accompany him on his wanderings. Tom rescues an old recluse, the Man of the Hill from being robbed by two ruffians and the very next morning he saves Mrs. Waters from being strangled by Ensign Northerton. He conducts Mrs. Waters to the Upton Inn.

The Upton Inn is the centre of some gripping drama. Tom Jones is seduced by Mrs. Waters. Sophia, accidentally reaching the same inn, quickly discovers Tom's involvement with Mrs. Waters and departs without meeting him. Squire Western, hot on her track, misses her by a few minutes and, lured by a fine hunting day, temporarily gives up the chase. Tom, remorseful for having missed Sophia through his own moral laxity, also leaves for London.

In London, Tom and Partridge take lodgings with Mrs. Miller. Her daughter Nancy, pregnant, is threatened with a rejection by her lover Nightingale. Tom prevails upon Nightingale to marry Nancy and saves Mrs. Miller's family from utter disaster.

Believing that it lies only in Lady Bellaston's powers to bring him in touch with Sophia, Tom allows himself to be seduced by the lady who is in reality a wealthy but corrupt society woman. But he soon gets fed up with this odious affair and on the advice of

Nightingale, proposes marriage to lady Bellaston. The trick works, for the marriage nowhere being in the lady's mind, she breaks away and the affair comes to an abrupt termination.

In the last phase of the novel, Lady Bellaston plays a very crucial role. Sophia being the real object of Tom's attention, Lady Bellaston, with the purpose of getting her out of the way, persuades Lord Fellamar to rape her so that in her disgrace she might be forced to accept him as her husband. Sophia is fortunately rescued by the timely arrival of Squire Western who takes her in his own custody. Out of desperate malice, Lady Bellaston does two things. She uses Tom's latter of proposal to her to instigate Sophia against him. At the same times she plots Tom's abduction by a press gang.

A duel with Mr. Fitzpatrick lands Tom in the jail. His fortunes are now at the lowest ebb. Mr. Fitzpatrick's wounds being reported fatal, his very life is in danger. Mrs. Waters is found out to be Jenny Jones and Tom is given the appalling news of having committed incest. Lady Bellaston and Blifil, both acting independently, try to ensure that Tom is unable to secure his release from these circumstances. However, his friends, generously assisted by Lady Luck, are also at work. Mrs. Fitzpatrick is declared out of danger and he confesses he was the first to provoke Tom. A death bed latter from a repentant Square and Mr. Miller's testimony to Tom's innate goodness reconcile him to Squire Allworthy. Blifil and Dowling are forced to confess their villainy. Jenny Jones gives out the secret of Tom's true parentage —he is the illegitimate son of Bridget from Summer, a former resident at Squire Allworthy's estate—and he is absolved from the sin of incest. Mrs. Miller, Squire Allworthy and Squire Western all intercede on his behalf and he is reconciled to Sophia as well.

4. Amelia (1751)

Amelia is written in a tone slightly different from the one we find in *Tom Jones*. When Fielding started writing *Amelia*, he had behind him several years of experience as a magistrate in London. His spirit had received a shock, which did not embitter him but made him tenderer of heart, and less disposed to laugh at the frailties and disillusionments of mankind. In *Amelia*, there is less of irony ; the prevailing attitude is one of discontent, impatience and indignation, tempered with pity for the victims of selfishness and folly. The ugly truth is denounced rather than held up to ridicule.

Booth is a military officer out of employment, who married Amelia for love. He failed as a farmer, and having shown a singular lack of prudence or of common ability to look after his wife and children, is now waiting for something to turn up. His appearance in the court of law, his conviction and consequent sojourn in gaol, are the first of a long series of misadventures in which the truth and fidelity of the fond couple are tried. Booth in the end comes off successful with divers adventures that do not quite finish him, and do not exhaust the patience of his wife. He is always loyal to his wife at heart, though sometimes out of weakness he gives way to temptation. His wife by her unexampled steadfastness foils all the conspiracies against her virtue and forgives his faults even when she has reason to believe him more to blame than he really is. But it is only through the intervention of their benefactor, Dr. Harrison, and the sudden recovery of a fortune which Amelia did not know was hers, that they escape ruin.

This simple story is mixed up and made more absorbing with a number of episodes. First, Booth is entangled with Miss Matthews, an old love of his, whom he meets in jail. Thus thrown together, Booth and the corrupt lady yield to the temptation of the time and place, and when Booth is released, she refuses to give him up. The remorseful husband is henceforth in a continual state of fears lest his wife should hear of his faithlessness. His wretchedness is further increased when he learns that his friend and protector, Colonel James, is an unsuccessful rival for the love of Miss Matthews. With the Colonel only too sure to withdraw his support, and pretty certain to seek vengeance upon him, Booth sees ruin staring him in the face.

There are a number of other episodes introduced into the story to give it breadth and variety. Colonel James falls in love with Booth's charming wife, and now tries by fair means of foul to get her husband out of the way. Miss Matthews affair has apparently blown over, Booth having promised to avoid the lady. Booth is the last person to suspect, even to imagine, that his most influential and trusted friend is the secret enemy of his domestic happiness. But there is another more dangerous plot also going on behind the scenes. A noble lord, with the help of the procuress, Mrs. Wilson, in whose house the Booths are lodging, has designs upon Amelia. Amelia is put on her guard against his designs by a certain lady.

The couple are surrounded with a web of intrigue and Booth's rashness and Amelia's innocence are no safeguards against a host of snares. Besides this, the husband and the wife, unhappily, are not in each other's confidence. One thing or the other prevents their opening their minds to each other frankly. We catch them struggling in the dark. Amelia fears to let out all she knows lest her hot-headed husband should challenge the would-be seducer. When Booth's suspicions are at length aroused, first, as to the designs of the lecherous lord, and then to the treachery of his friend, the Colonel, he is stunned by the consciousness of his own fault, and by the repeated threats of the infuriated Miss Matthews to betray him to his wife, if he will not renew their contacts. The fear of insulting Amelia's perfect loyalty is enough to make him shrink from warning her against the designs of James and the lord who outwardly appears so blameless.

The climax is reached when the wicked Peer, finding all his plans and intrigues come to nothing employs his regular pimp, Captain Trent, to entrap Booth. The unlucky youngman is induced to play at cards. The game ends with a debt of honour to the captain; and a few days later, as he is unable to pay the debt, he is clapped in a sponging-house, where his other creditors seize the opportunity to bring law suits against him. Amelia had stripped herself and the children of their ornaments and everything except what they had on their backs, and had managed to raise the fifty pounds owing to Trent. But out of his foolish optimism, Booth parts with the money to a certain great man who promises by his influence to secure him an appointent. The same day, Booth received an urgent letter from Miss Matthews threatening to tell his wife everything, if he does not call on her that evening. Poor Booth goes to her accordingly. The bailiffs arrest him at her door. And so Booth is back in jail, penitent and full of despair. That night, while Amelia is waiting for his return, she receives a note from Colonel James summoning him to a dual in the morning, for breaking his promise about Miss Matthews. It is followed by the news that her husband is arrested. She is really heartbroken.

Next day she receives a long letter from Booth explaining and confessing everything. She visits him in jail next morning, and he begs her forgiveness. She, of course, does forgive him. Miss Matthews carries out her threat to denounce Booth to his wife, but the violence of her resentment shows that she is the guilty party. Dr. Harrison soon arrives and bails out Booth. Then, with astonishing swiftness, justice is done all round. Amelia gets possession of her mother's property that was cunningly being appropriated to another. It was a lawyer Murphy who had played a prominent role in depriving Amelia of her due. Dr. Harrison promptly gets him arrested and the novel ends in happiness to the Booths.

3

English novel result- of democratic movement.

The English Novel before Fielding

The rise of the novel in England, strictly speaking an eighteenth century phenomenon, was a result of the democratic movement. The phenomenal growth of commerce and industry under Robert Walpole's rule marked the decline of the feudal nobility and the rise of the middle classes. There was a tendency to dispense with the classical rigidity and restraint and an effort to search for a medium that allowed substantial freedom of expression to the emerging middle class writers. Poetry and drama, on account of the very nature of their structure, call for some discipline at least, but the novel offered a fresh field in which the writer could enjoy unlimited freedom and they fell for it in quite a big way. The rise of the novel also coincided with the growth of a miscellaneous reading public with woman forming one its formidable and influential sections. Most of the historians of literature believe that novel as a popular genre began with Richardson's *Pamela* in 1740. However, a certain amount of prose fiction did exist in the sixteenth and seventeenth centuries also and it should not be out of place here to make a note of it.

Sixteenth century : Sydney, Lodge, Lyly, Nashe. Most of the fiction in the sixteenth century was either romantic of didactic. Sir Philip Sydney wrote *Acradia*, a romance of chivalric adventures in a pastoral setting. Thomas Lodge produced *Rosalynde* (1590) that formed one of the sources for Shakespeare's *As You Like It*. Robert Greene wrote *Pandosto* (1585) which Shakespeare used for *The Winter's Tale*. A didactic strain runs through the writings of Lyly, More and Bacon. Lyly, the most prominent among these, wrote *Euphues* (1578) and *Euphues and His England* with very feeble plots but with brilliant discussion of manners. And his exposition of morals was so impressive that his work could serve even as a guide to civil behaviour. A realistic note was struck by Thomas Deloney, Thomas Dekker and Thomas Nashe. Deloney faithfully portrayed the life of the weavers in *Jack of Newbury* and that of the shoe-makers in *The Gentle Craft*. Dekker also drew realistic sketches in the low life in London in some of his tracts. Thomas Nashe's adventure story *Jack Wilton* that had even some form in it came closest to the realistic novel.

Seventeenth century : Aphra Behn, Bunyan. In the seventeenth century, the religious controversies, the social dissensions and the civil war consumed much energy of the writers. Still in the early decades of this century, there were written, under the French influence, quite a number of heroic romances, strange compounds of 'sham chivalry, sham pastoralism, pseudo-history, and the extravagant gallantry of a sophisticated society'. These romances were entirely removed from ordinary life and though their appeal was primarily to the aristocracy, their immense popularity suggests that they were enjoyed by others also.

In the latter half of the seventeenth century, Mrs. Aphra Behn and several other women writers, in reaction against the absolute unreality of the earlier romances, cultivated a form of fiction that preserved the truth of life. Samuel Pepys and John Evelyn wrote diaries wherein they recorded the ordinary everyday details of their lives. What they wrote wasn't exactly novel, but it employed the type of material the novelists were bound to make use of.

The most important writer of the seventeenth century is **John** Bunyan. His earliest work *Grace Abounding* (1666) is a kind of spiritual autobiography. His other works are *The Pilgrim's Progress* in two parts (1678 and 1684), *The Life and Death of Mr. Badman* and *Holy War* (1682). In *The Pilgrim's Progress*, Bunyan tried to project an allegorical vision of life, conceived as a journey. Bunyan had a penchant for a detailed description of scenery and lively, natural converastions. Hence his allegory is never dull, and his narrative, despite being loaded with spiritual meaning, moves on quite briskly. His style, with a marked Biblical tinge, has a charm of its own and is a great asset of Bunyan's art as a novelist.

Eighteenth century : Defoe, Richardson. The most outstanding figure active in the field of novel writing in the early eighteenth century is that of Daniel Defoe. His important works include *Robinson Crusoe* (1719), *Captain Singleton* (1720), *Moll Flanders* (1772), *A Journal of the Plague Year* (1772) and *Roxana* (1724). *Robinson Crusoe* was inspired by the actual experience of Alexander Selkirk on an island. The novel reports Robinson Crusoe's adventure with admirable straight-forwardness and ranks among Defoe's most popular works *Captain Singleton* is a story of adventurous piracy. *Moll Flanders* depicts the amorous experiences of its picaresque, easily seduced, heroine. But Defoe's best work is perhaps *A Journal of the Plague Year* that gives a fictitious but exceptionally vivid account of the London plague of 1665. Defoes' works are romances not novels-

Defoe rejected the fantastic conventions of the romance and adopted the manner and tone of actual biography. And yet his tales are so removed from actual life and character, and the element of the adventure and crime is so prominent in them that they should in all appropriateness, be classed as romances and not as novels. He wrote for the Puritan middle classes, and there is a streak of didacticism in all his works, still his tolerance for the moral lapses of his protagonists is quite apparent. Defoe's audience enjoyed the adventurous stories of the criminals, pirates and debauched prostitutes narrated in easy, plain and familiar language and felt quite satisfied with the didactic note, though at a very superficial level, with which these novels were concluded. His novels are marked by 'racy realism, sentimentalism and pious exhortation' and his habit of giving realistic details gives his work an air of verisimilitude, but he lacks a sense of form and his plots are nowhere originally constructed,

Lacks a sense of forms
and his plots are nowhere
originally
constructed

"Pamela" By Richardson-

This brings us to Richardson, who quite accidentally established the form of the novel as it is known today. He was asked by a publisher to prepare a series of model letters for general guidance and he wrote how to negotiate a proposal of marriage, how to apply for a situation, even how to ask forgiveness after having offended someone. Then it suddenly occurred to him that he could arrange these letters round a central theme and in 1740, he brought out his *Pamela* or *Virtue Rewarded*. This is the story of a virtuous maid servant who resists the dishonourable advances of his master and is finally rewarded by a proposal of marriage from him. The whole action is unfolded through letters. The novel caught the fancy of the general reading public and he wrote *Clarissa* (1747) and *Sir Charles Grandison* (1753) in the same style. Richardson is not to be read for his stories but his knowledge of the human mind, in particular that of the female mind, his delineation of the shades of sentiment as they shift and change and his exquisite skill in the creation of pathos have been rarely surpassed. He was also hailed as a great champion of virtue, but his utilitarian concept of morality—morality calculated to bring material advancement—though acceptable to the masses, aroused the indignation of Fielding, who parodied his *Pamela* in *Shamela* and partially carried the parody even in *Joseph Andrews*.

Richardson on the advice of his Publisher prepared a series of model Letters:
1. How to negotiate proposal of marriage.
2. How to apply for a situations,
3. How to ask forgiveness after having offended someone -
This formed the basis of his novel 'Pamela' or Virtue Rewarded: (1740)

(1) A literary composition imitating an author's works for purposes of ridicule:

4

The Genesis of 'Joseph Andrews'

(ber-lesk)
Jocular

Introduction. It was the indomitable spirit of burlesque of Henry Fielding that prompted him to write *Joseph Andrews*. The immense popularity enjoyed by Richardson's *Pamela*, in the light of the author's mawkish sentimentality, provoked him to attempt a (1 parody in the form of a small pamphlet popularly known as *Shamela*. But the boisterousness of his spirits could not be contained in such a small pamphlet. So he planned a more elaborate parody in the form of *Joseph Andrews*. It is true that the novel soon deviates from the original plan and takes its own course, but it cannot be denied that if Richardson had not written *Pamela*, there would have been no *Joseph Andrews*, *Tom Jones*, or *Amelia*.

Richardson's 'Pamela'. Richardson's *Pamela*, or *Virtue Rewarded* was published anonymously in November, 1740. It is the story of a young and beautiful girl, Pamela Andrews, the daughter of honest an virtuous parents, who is working as a servant in a great family. Her mistress's son, Squire B—an incorrigible rake, fascinated by her sparkling beauty, makes numerous attempts on her virtue. Pamela, though secretly in love with the squire, defies all his impious designs with great courage. The squire, impressed by her obdurate insistence on the preservation of her virtue even at the peril of her life, is ultimately persuaded to propose marriage and is willingly and promptly accepted. The story in unfolded in a series of letters written by Pamela to her dear mamma.

The main appeal of *Pamela*, according to its author, lay in its moral tone. Indeed, he made a great parade of the morality of the novel on the title page, in the preface, as well as in two commendatory letters that were appended to it. Somehow the heroine captured popular imagination and the novel met with phenomenal success. It was just the rage of the day. Dr. Sherlock, chaplain of St. Xavier's Southwark, recommended it from the pulpit ; clergymen dedicated their theological treatises to the novelist, and the great Pope declared that it would do more good than volumes of sermons. It was translated into French and Italian, and Lady Mary Montagu tells us that 'it was the fashion at Paris and Versailles'. Dramatic versions of the novel were produced in the threatres in London and Paris and within a year of its publication six edition of *Pamela* were issued

Fielding's disgust with 'Pamela'. But the applause of *Pamela*, great as it was, was not unanimous. There were quite a few who were suspicious of the morality of the book. Within a short time, there appeared small booklets like *The Virgin in Eden*, *Anti-Pamela*, or *Pamela Censured*, in which the morality of Richardson's novel was challenged.

Fielding was one of those few who laughed at the success of the novel. He was disgusted with the novel on three points. Firstly, he did not believe Pamela to be so virtuous. He thought there was in her character a strange mixture of innocence, prudery and prudence. He thought she had used her chastity as a clever bait to trap the squire. Squire B—was an insufferable rake, but the moment he had offered marriage, he had become acceptable. Fielding could not get reconciled to this utilitarian concept of chastity. All her pretensions to virtue were hypocritical, he thought. Since she was secretly in love herself, she tempted while she resisted, invited while she discouraged. This is what revolted Fielding.

Secondly, *Pamela* was deeply drenched in sentimentality. Fielding, who was by nature a man of sanguine and cheerful temperament, found himself incapable of responding to the mawkish sentimentality of *Pamela*. This girl had made a luxury of her sufferings, and Fielding could not understand what made people rave over her imagined woes. To him, there was something sickly in all this. Its folly could, at best, as Austin Dobson says, arouse him to 'inextinguishable Homeric laughter'.

Thirdly—and this has been vouchsafed by many since Richardson's days—there is a definite element of indelicacy in some of the scenes. In the accounts that are given in the novel of numerous assaults made on Pamela's virtue, Richardson betrays a perverted and unhealthy taste. He dwells on these scenes at length. And descriptions of sexual assault he gives do not cause disgust as they should. A modern psychologist, after going through these elaborate descriptions, would immediately comment that Pamela relishes what she resists.

Fielding's 'An Apology for the Life of Mrs. Shamela Andrews'. The spirit of burlesque was so powerful in Fielding that it roused him to attempt a parody of *Pamela* in *An Apology for the Life of Mrs. Shamela Andrews*, published in April 1741. It was a clever parody of Richardson's novel in the shape of a collection of rather gross letters preceded by a burlesque preface and two satiric commendatory letters ridiculing the ones Richardson had prefixed to his novel. On the title page of *Shamela* it was declared that in this book "the many notorious falsehoods and misrepresentations of a book called *Pamela* are exposed and refuted ; and all the matchless arts of that young politician set in a true and just light". The author's name was given as Conny Keybar and the book was printed by A. Dodd, who had already published some works ascribed to Fielding.

The occasion of *Shamela* ostensibly is the presentation of a copy of *Pamela* by a certain Parson Tickletext to his friend Parson Oliver, with lavish praise showered on it. Parson Oliver replies that he is sorry to see the tremendous popularity of *Pamela*, for he lived in the neighbourhood of the place where its events actually took place. In a series of letters, Parson Oliver tells his friend that the 'lady' whose actual name is Shamela is the daughter of disreputable parents. She is far from being the innocent and virtuous woman she is represented to be

Under the impression that Pamela had been written by Colly Cibber an old adversary of his —

She is, in fact, a thoroughly abandoned character and the hero of the novel is a fool to have been taken by her. *Shamela* concludes with a brief summary of the shortcomings of *Pamela*; and needless to say, the criticism is as just as trenchant.

Shamela makes two main satiric points: the first that servant girls are not as innocent as middle class morality likes to think, and the second that Richardson's work offers an experience, which because of its sexual overtones, is quite the reverse of moral. But on the whole, this short parody of Richardson is a pure frivolity, and its *raison d'etre* lies in its entertainment value. Fielding has made every effort to make his parody striking and effective. He has gone much beyond Richardson in the pruriency of imagination, and has described in unusually coarse language all the details of Shamela's encounter with her would-be seducer. When Fielding wrote *Shamela*, he was under the impression that *Pamela* had been written by Colly Cibber, an old adversary of his. So in writing *Shamela*, he thought he was availing himself of another opportunity of having a fling at Colly Cibber.

Joseph Andrews. Financial needs as well as the fact that *Shamela* could not give full vent to Fielding's spirits induced him to attempt a more elaborate parody in the form of *Joseph Andrews*. Joseph Andrews, the hero of the novel, is introduced as 'brother to the illustrious Pamela, whose virtue is at present so famous'. He has been brought up in the service of Sir Thomas Booby of Somersetshire, uncle of Pamela's Mr. B—. Like Pamela, he is extremely good-looking, dutiful to his parents, unblemished in his morals, and 'addicted' to reading didactic books. Here Lady Booby conceives an indiscreet fancy for Joseph and with soft words and alluring gestures tries to corrupt his innocence. Joseph, however, fortified by the example of the 'most adorable Pamela' firmly resists his mistress's advances. As a result, he is dismissed, and he decides to leave London for Lady Booby's country seat in order to meet his sweetheart Fanny. All this is over by Chapter 10 of Book I. We find that events in these ten chapters closely parallel those in *Pamela*, with one basic difference that Joseph does not play his manly charms on Lady Booby to have his 'virtue rewarded' in the end with his mistress's hand.

Chapter 11

In Chapter 11 of Book I begins the 'epic of the road'. In the central portion of the novel, Fielding hardly takes any notice of Richardson's book. According to Dudden, "It may be that after composing the early chapters he came to the conclusion that the burlesque could not effectively be developed much further, and so deliberately abandoned it. But it seems, on the whole, more likely that after he had well begun his story he became so interested and absorbed in it as to forget his original plan of ridiculing *Pamela*."

But the ridicule of *Pamela* is taken up again in Book IV, Chapter 4, when Pamela herself makes her appearance in the novel in the company of her husband, who has now been completely reformed. The mockery here is serious, subtle and penetrating. Fielding does not present her as artful and disreputable as he had done in *Shamela*;

that was a parody of different type. Now he portrays her as eminently 'respectable', and inordinately proud of this respectability. She is disdainful of Fanny and tries to dissuade Joseph from marrying her. Joseph, of course, does not heed her advice. A parting hit at Richardson is dealt by Fielding in the last sentence of the novel where he informs his readers that Joseph, now happily married, will remain in retirement, 'nor will be prevailed on by any booksellers, or their authors, to make his appearance in high life'. The resumption of the burlesque of *Pamela* in the end is probably a device to wind up the story of *Joseph Andrews* in harmony with its beginning.

A Parody on
Pamela written by
Richardson

5

List of Characters in 'Joseph Andrews'

Sir Thomas Booby : A landed aristocrat, proprietor of Booby Hall.

Lady Booby : His lustful wife ; she is windowed later and tries to seduce Joseph Andrew, her footman.

Joseph Andrews : In fact Joseph Wilson ; in a sense the hero of the novel ; supposed to be Pamela's brother ; footman to Lady Booby; firmly resists his mistress's lustful advances.

Pamela : Adapted from Richardson's *Pamela* ; wrongly supposed to be Joseph's sister ; representative of virtue based on vanity rather than on natural goodness ; tries to prevent Joseph's marriage with Fanny at the end of the novel.

Squire Booby : Sir Thomas Booby's nephew ; has married Pamela ; accepts Joseph as his equal in the end but objects to his marriage with Fanny on account of class pride.

Fanny : Joseph's beloved ; Joseph marries her in the end.

Parson Adams : An honest priest and school-master ; the comic hero of the novel ; central to Fielding's design of exposing the society.

Mrs. Slipslop : Lady Booby's servant-maid, ugly and lecherous ; tries to seduce Joseph like her mistress.

Betty : Lady Booby's chamber-maid ; Mrs. Slipslop accuses Joseph of having made her pregnant.

The Postilion : A poor boy who gives Joseph his great-coat when Joseph is stripped naked by robbers.

Mr. Tow-wouse : An innkeeper ; meek and stingy.

Mrs. Tow-wouse : His vixenish wife ; uncharitable and domineering.

Betty : Their servant ; nearly ravishes Joseph while nursing him ; caught in bed with her master Mr. Tow-wouse and dismissed.

The surgeon : A surgeon who examines the wounded Joseph and declares his wound to be fatal ; knows nothing about medicine ; is interested more in politics.

Parson Barnabas : A parson called to minister to Joseph when he is believed to be dying ; more interested in his food, and like the surgeon, in politics.

Leonara : The heroine of a digression ; a young, beautiful but vain girl.

Horatio : Leonara's lover ; is jilted by her.

Bellarmine : A rich Frenchman who wants to marry Leonara expecting a handsome dowry ; jilts her when the dowry is denied.

The partridge hunter : A boastful hunter who boasts to be patriotic and brave but runs away on hearing the shrieks of a woman.

The justice of the peace : A fox-hunting squire to whom Adams and Fanny are taken on the charge of having robbed a man ; knows nothing about law ; orders them to be committed to jail without a trial ; later aquits them.

Parson Trulliber : A gluttonous, bad-tempered parson ; is more interested in his hogs than in religion ; refuses to give charity to Adams.

The Poor Pedlar : Helps Adams with money after his disappointment at Parson Trulliver's ; later reveals the secret of Fanny's identity.

The Squire of false promises : A gentleman who makes false promises of giving Adams, Joseph and Fanny food, lodging and horses ; ruins many innocent people with his false promises.

Mr. Wilson : Joseph's real father ; the hero of another digression.

A lecherous squire : Sets his hounds on Parson Adams ; humiliates him at dinner ; tries to gain Fanny first by cunning and then by force.

The Captain : The Squire's agent ; captures Fanny at the inn and takes her off to the Squire.

Peter Pounce : Lady Booby's steward ; stingy and uncharitable ; his men save Fanny from rape ; has dishonourable designs himself.

Mr. Scout : Lady Booby's lawyer ; throws Joseph and Fanny into jail on made-up charges.

Beau Didapper : A London fop ; employed by Lady Booby to abduct and rape Fanny.

Mrs. Adams : Parson Adams' good but practical wife ; objects to Joseph's marriage because she thinks it will interfere with her children's advancement.

Gammer and Gaffer Andrews : Supposed to be Joseph's parents.

6

On the lines of
'Pamela' by Richardson –
A ~~Parody~~ Parody –

An Outline Summary of 'Joseph Andrews'

Joseph Andrews had been ten or eleven years in the service of Sir Thomas Booby, uncle of the Squire Booby who had married the virtuous Pamela, Joseph's sister. When Lord Booby died, Joseph remained in the employment of Lady Booby as her footman. This lady, much older than her twenty-one-year-old servant, and apparently little disturbed by her husband's death, soon took fancy to the pleasant-mannered and handsome Joseph. But Joseph was as virtuous as his famous sister, and when Lady Booby's advances became such that even his innocence could no longer deny their true nature, he was as firm in resisting her as Pamela had been in restraining Squire Booby. Insulted, the lady discharged Joseph on the spot, in spite of the protests of Mrs. Slipslop, her maid, who found herself also attracted to the young man.

Joseph Andrews's discharged –

With very little money and fewer prospects, Joseph set out from London to Somersetshire to see his sweetheart, Fanny, for whose sake he had withstood Lady Booby's advances. The very first night of his journey, Joseph was attacked by robbers, who stole his money, beat him soundly, and left him lying naked and half dead in a ditch. A passing coach stopped when the passengers heard his cries, and he was taken to a nearby inn.

attacked by Robbers –

Joseph was well cared for until the innkeeper's wife discovered that he was penniless. He was recognised, however, by another visitor at the inn, his old tutor, Parson Adams, who was on his way to London to sell a collection of his sermons. He paid Joseph's bill with his own meagre savings ; then, discovering that in his absent-mindedness he had forgotten to bring the sermons with him, he decided to accompany Joseph back to Somersetshire.

They started out, alternately on foot and on the parson's horse. Fortunately, Mrs. Slipslop overtook them in a coach on her way to Lady Booby's country place. She accommodated the parson in the coach while Joseph rode the horse. The inn at which they stopped next had an innkeeper who extended his courtesy according to the appearance of his guests. There Joseph was insulted by the host. Parson Adams, annoyed with the insolence of the host, stepped in to challenge him and a fist fight followed. Mrs. Slipslop and the hostess also joined the fight. When the battle finally ended, Parson Adams was the bloodiest looking, since the hostess, in her excitement, had drenched him with a pail of hog's blood.

The journey continued, this time with Joseph in the coach and the parson on foot, for with typical forgetfulness the good man had left this horse behind. However, he walked so rapidly and the coach moved so slowly that he easily outdistanced his friends. While he was resting on his journey, he heard the shrieks of a woman. Running to her rescue, he discovered a young woman being cruelly attacked by a burly fellow. He thrashed the attacker with such violence that soon he laid him at his feet. As some fox hunters rode up, the ruffian rose from the ground and accused Parson Adams and the woman of being conspirators in an attempt to rob him. The parson and the woman were quickly taken prisoners and led off to the sheriff. On the way the parson discovered that the young woman whom he had aided was Fanny. Having heard of Joseph's unhappy dismissal from Lady Booby's service, she had been on her way to London to help him when she had been so cruelly molested.

After some uncomfortable moments before the judge, the parson was recognised by an onlooker, and both he and Fanny were released. They went to the inn where Mrs. Slipslop and Joseph were staying.

Joseph and Fanny were overjoyed to be together once more. Mrs. Slipslop, displeased to see Joseph's display of affection for another woman, drove off in the coach, leaving Parson Adams and the young lovers behind.

None of the three had any money to pay their bill at the inn. Parson Adams, with indomitable optimism, went to visit the clergyman of the parish, Parson Trulliber, in order to borrow the money, but with no success. Finally, a poor pedlar at the inn gave them every penny he had, just enough to cover the bill.

They continued there trip on foot stopping at another inn where the host was more courteous than any they had met, and more understanding about their financial difficulties. Still farther on their journey, they came across a secluded house at which they were asked to stop and rest. Mr. and Mrs. Wilson were a charming couple who gave their guests a warm welcome. Mr. Wilson entertained the parson with the story of his life. It seemed that in his youth he had been attacked by the vanity of London life, had squandered his money on foppish clothes, gambling and drinking, and had eventually been imprisoned for debt. From this situation he was rescued by a kindly cousin whom be later married. The two had retired from London to this lovely quiet country home. They had two lovely children and their only sorrow, but that was a deep one, was that a third child, a boy with a strawberry mark on his shoulder, had been stolen by gipsies and had never been heard of since.

After a pleasant visit with the kindly family, the travellers set out again. Their adventures were far from ended. Parson Adams suddenly found himself caught in the middle of a hare hunt, (with the hounds inclined to mistake him for the hare.) Their master goaded on the dogs, but Joseph and the parson were victorious in the battle. They found themselves face to face with an angry squire and his followers. But when the squire caught sight of the lovely Fanny, his anger softened, and he invited the three to dine.

At supper, Parson Adams was made the butt of many practical jokes. Finally the three travellers left the house in great anger and went to an inn. In the middle of the night, some of the squire's men arrived, overcome Joseph and the parson, and abducted Fanny. On the way, however, an old acquaintance of Fanny, Peter Pounce, met the party of kidnappers, and his men rescued Fanny from them.

The rest of the journey was relatively uneventful. When they arrived home, however, further difficulties arose. Joseph and Fanny stayed at the parsonage and waited eagerly for the publishing of their wedding bunns. Lady Booby had also arrived in the parish, the seat of her summer home. Still in love with Joseph, she exerted every pressure of position and wealth to prevent the marriage. She even had Fanny and Joseph arrested. At this point, however, Squire Booby and his wife Pamela arrived. That gentleman insisted on accepting his wife's relatives as his own, even though they were of a lower station, and Joseph and Fanny were quickly released from custody.

Pamela, her husband, and Lady Booby presented all kinds of arguments to turn Joseph aside from his intention of marrying Fanny. Her lowly birth made a difference to their minds, now that Pamela had made a good match and Joseph had been received by the Boobys.

Further complications arose when a travelling pedlar revealed that Fanny, whose parentage until then had been unknown was the sister of Pamela. Mr. and Mrs. Andrews were summoned at this disclosure, and Mrs. Andrews described how, while Fanny was still a baby, gipsies had stolen the child and left behind them a sickly little boy she had brought up as her own. Now it appeared that Joseph was the foundling. However, a strawberry mark on Joseph's chest soon established his identity. He was the son of the kindly Wilsons.

Both lovers were now secure in their social positions, and nothing further could prevent their marriage. They were married soon afterwards, to the happiness of all concerned.

Characters
1. Joseph Andrews (servant)
2. Booby squire who married Pamela -
3. Parson Adams:
4. Slipslop - takes fancy on Joseph Andrews like that of Lady Booby -

7

Examples work more forcibly on mind than precepts –

Detailed Summary of 'Joseph Andrews' with Critical Comments

BOOK I

Joseph Andrews and Parson Adams introduced ; Joseph in London, resists his seduction by Lady Booby, dismissed ; start on the journey ; Joseph robbed, beaten and stripped naked ; taken to the Tow-wouse inn ; the arrival of Parson Adams ; Parson Barnabas ; Betty the chamber-maid.

Chapter 1

On the writing of 'biography' in general. It is a trite but true observation, says Fielding, that examples work more forcibly on the mind than precepts. A good man is a standing lesson to all his acquaintances. But it is possible that the circle of his acquaintances may be rather narrow. In that case the writer who attempts his history and presents it to the world at large does 'a more extensive service to mankind than the person whose life originally afforded the pattern'.

Colly Cibber his adversary

Then, tongue-in-cheek, he mentions a few romances in which 'delight is mixed with instruction and the reader is almost as much improved as entertained'. In his typical ironical tone, he accords his 'approval' to all such romances. He concludes the major examples : one the autobiography of Mr. Colly Cibber, who was a talented but pretentious contemporary of Fielding and whose atrocious English he ridiculed ; and second the story of Mrs. Pamela Andrews, so famous for her virtue. He says that he is going to present to his readers the 'authentic history' of Joseph Andrews, Pamela's brother, who kept the 'excellent pattern of his sister's virtues before his eyes' and was thus enabled to preserve his purity in the midst of such great temptations.

Chapter 2

'Gaffar and Gammer Andrews and brother to Pamela'

Horse man –

Joseph Andrews. Joseph Andrews was the only son of Gaffar and Gammer Andrews, and brother to the illustrious Pamela. At ten years of age he was apprenticed to Sir Thomas Booby, an uncle of the Squire B—(of Pamela). After doing a few odd jobs like keeping birds, watching the dog-kennel, he soon became an accomplished horseman. He gave proofs of strength and agility beyond his years when he rode the most spirited and vicious horses with great courage. He also rode and won several races for Sir Thomas. When he was **seventeen**, he attracted the attention of Lady Booby, who made him **her footman**. He often carried her prayer-book to church, where **he distinguished** himself by singing psalms. Here, the parson, Mr. **Abraham Adams asked him several questions concerning religion, and was wonderfully pleased with the answers given by him.**

Abraham Adams pleased with answers about religion

Chapter 3

Adams a perfectionist

Parson Adams. Parson Adams was an excellent scholar. He was a perfect master of the Greek and Latin languages, with commendable proficiency in French, Italian and Spanish. He had studiously treasured up a fund of learning rarely to be met with in a university. He was, besides, a man of good sense, good parts and good nature; but was at the same time as entirely ignorant of the ways of this world as an infant just entered into it could possibly be. As he had never any intention to deceive, so he never suspected such a design in others. He was generous, friendly, and brave to an excess; but simplicity was his characteristic. He did not apprehend any such passions as malice and envy to exist in mankind. His virtues and other qualifications made him an agreeable and valuable companions. At the age of fifty, he had been provided with 'a handsome income' of twenty-three pounds a year. He had a wife and six children and the countryside where he lived was pretty dear.

wanted to instruct ~~Adams~~ Joseph in Latin-

Mrs. Slipslop. Parson Adams was quite impressed by Joseph's knowledge of Scripture. He felt inclined to instruct him in Latin and sought Lady Booby's permission for doing so through her waiting-gentlewoman, Mrs. Slipslop. Mrs. Slipslop, 'a mighty affector of hard words', which the parson was frequently at a loss to understand, informed him that her lady was going to London 'very concisely, and she was 'confidous' would not leave Joseph behind. So Adams had to be content with giving Joseph 'many admonitions concerning the regulation of his future conduct, and his perseverance in innocence and industry'.

Comment. The second and third chapter are in the nature of exposition. After having introduced to us Joseph Andrews, Fielding has now brought forward his most important character. Parson Adams. Note how in the omniscient author's technique, Fielding has summed up his character. All that now remains is to show these qualities in dramatic action in the ensuing chapters. Parson Adams is basically good, simple and innocent. This points to the basic comic contrast that Fielding found supremely illustrated by Don Quixote: innocent goodness in the midst of worldly corruption.

Mrs. Slipslop is another great comic creation. Her mangled English is a ridiculous attempt to ape her betters.

Chapter 4

Joseph reaches London with Lady Mrs. Booby

Joseph learns to be a man-about-town, to the satisfaction of Lady Booby. Soon after his arrival at London, Joseph began to act like a dandy. His hair was cut after the newest fashion, and became his chief care. He applied most of his leisure hours to music, in which he greatly improved himself, and he also began to frequent the play-houses and assemblies. However, nobody could teach him to game, swear, drink, or indulge in any other 'genteel' vice the town abounded with. Outwardly he became pretty and smart. But his morals remained entirely uncorrupted. Lady Booby who had earlier felt that Joseph wanted some spirit was now often heard to cry out, "Aye, Lady Booby fancies Joseph Andrews.

there is some life in this fellow". Fielding describes her weakness for Joseph in a very delightful manner :

> She plainly saw the effects which the town air hath on the soberest constitutions. She would now walk out with him into Hyde Park in a morning, and when tired, which happened almost every minute, would lean on his arm, and converse with him in great familiarity. Whenever, she step out of her coach, she would take him by the hand, and sometimes, for fear of stumbling, press it very hard ; she admitted him to deliver messages at her bedside in a morning, leered at him at the table and indulged him in all those innocent freedoms which women of figure may permit without the least sully of their virtue.

Comment. Irony is said to be the haulmark of Fielding's literary style. The source of irony lies in the contradiction between what is said and what is implied. If you carefully analyse Fielding's style, you will find the most piercing shafts hidden beneath the most unassuming, innocent-looking phrases. Carefully look at the description of Lady Booby's behaviour given above. She leans on Joseph's arms when tired, *which happened almost every minute*, and she takes his hand and presses it very hard *for fear of stumbling*. It is a sheer delight to read such ironic revelations of character.

Chapter 5

The seduction scene. About this time, Sir Thomas Booby died, leaving his 'disconsolate' wife behind to 'mourn' his death. During the first six days, Lady Booby admitted to her room none but Mrs. Slipslop, and three female friends who made a party at cards. On the seventh day, she ordered Joseph to bring her tea in bed. When he had brought tea, she made him sit down, and having 'accidentally' laid her hand on his, asked him if he had ever fallen in love, and who was that happy girl who had captured his heart. Joseph emphatically denied he had any such inclinations. At this the lady commended his secrecy and pointedly asked him whether he could keep the secret of a lady who might permit him familiarites. Joseph indignantly replied that he hoped she was not accusing him of betraying family secrets. He also asked her if she would give him a recommendation in case she was to fire him "I don't intend to turn you away, Joey", said Lady Booby, and sighed, "I am afraid it is not in my power". Then she raised herself a little in her bed and revealed a very white neck, making Joseph blush. This prompted her to observe that she had trusted herself with him alone, naked in bed, and if he had any wicked intentions, she would be utterly defenseless. Joseph protested that he never had the least evil designs against her. She said that the would called them wicked, but if she kept them secret for the sake of her reputation, she would be in his power. Joseph told her that he would never give her any reason to suspect him. To which Lady Booby replied that since he was a man and she as a woman could petend to some charms, she had every reason to suspect him, but perhaps he was afraid that she would prosecute him, Lady Booby sends Joseph away —

which she could never do since she could not appear in court and besides she was of a forgiving nature. He replied that he would never do anything that might require forgiveness. She asked him how it wouldn't require forgiveness—did he think she would willingly submit? Joseph said he did not understand her. This infuriated Lady Booby and she instantaneously sent him away.

Comment. It is with this scene that the proper action of the novel begins. It is also the first great comic scene in Fielding's novels. Comedy here lies in the contrast between "the virtue that Lady Booby pretends to and the vice that is her real intention, thereby causing Joseph to 'misunderstand' her". The whole scene, originally intended to be a parody of what Fielding considered the false purity of Pamela, adequately illustrates his idea of the ridiculous.

Chapter 6

Joseph writes a letter to Pamela. After being dismissed by Lady Booby, Joseph came to his room to write a letter to Pamela. In the letter, he expressed the fear that Lady Booby had gone distracted after the death of her husband. He also suggested that Lady Booby 'had a mind to me', for she had admitted him into her bed room as she lay naked in the bed and had talked to him exactly 'as a lady does to her sweetheart in a stage-play, which I have seen in Covent Garden'. He also expressed his intention to return to the country.

Mrs. Slipslop again. On the way to post the letter, Joseph was accosted by Mrs. Slipslop. Fielding takes this opportunity to sum up Mrs. Slipslop's character :

"Slipslop also casts on Joseph"

> She was a maiden gentlewoman of about forty-five years of age, who, having made a small slip in her youth, had continued a good maid ever since. She was not at this time remarkably handsome ; being very short, and rather too corpulent in body, and somewhat red, with the addition of pimples in the face. Her nose was likewise rather too large, and her eyes too little ; nor did she resemble a cow so much in her breath as in two brown globes which she carried before her ; one of her legs was also a little shorter than the other, which occasioned her to limp as she walked.

Mrs. Slipslop had long cast the eyes of affection on Joseph. On this occasion, she invited him to her room for a glass of wine, and then, in imitation of Lady Booby, she remarked that if a woman liked a man, "the lightest hint sophisticates'. Joseph, quite naturally, did not understand, and only said, "Yes Madam—" But Mrs. Slipslop continued with some warmth, "Do you intend to result my passion? It is not enough, ungrateful as you are, to make no return to all the favours I have done you, but you must treat me with ironing?" Joseph still at a loss to understand her intentions, meekly declared that he had always loved her as he would his mother, which enraged Mrs. Slipslop exceedingly. She prepared to lay her violent amorous hands on the poor Joseph like a hungry tigress who when she has

Joseph tells her that he always treated her as his mother —

Joseph — rejects the advance of Lady Booby & Slipslop.

long traversed the woods in fruitless search, sees within the reach of her claws a lamb and prepares to leap on her prey. Joseph was luckily saved from this predicament when Mrs. Slipslop was called to attend Lady Booby.

Comment. Joseph's letter is a parody of the epistolary *Pamela*. His first remark, 'my poor lady is certainly gone distracted' suggests his innocence bordering on stupidity. But how overt and unabashed Lady Booby had been in the expression of her designs is clear from the fact that even Joseph is able to catch the hint : "she had a mind to me". Declaring Joseph's intention to return to the countryside, Fielding prepares us for the epic of the journey that is soon to follow. In the scene between Joseph and Mrs. Slipslop, the seduction scene is repeated in a farcical manner. The two scenes, taken together, satirise the pretensions of a corrupt society.

Chapter 7

Both displeased (Booby & Slipslop) with Joseph —

Lady Booby plans to dismiss Joseph. Lady Booby's disappointment with Joseph enraged her beyond measure. She began to reflect on of her conduct with great severity. She despised herself for the meanness of her passion, and Joseph for its ill-success. Her love for him was now changed into disdain. So she decided to dismiss him and summoned Mrs. Slipslop to find out her opinion of Joseph. Mrs. Slipslop, equally displeased with him, said that she feared he was a wild fellow, given to drinking, swearing, fighting eternally, and horribly addicted to wenching. In her anxiety that Lady Booby might not suspect her passion for the young man, she slandered him strongly, accusing him of having made Betty the chambermaid pregnant. At this Lady Booby instantly ordered that both of them should be dismissed. When Mrs. Slipslop tried to take Joseph's side, the lady asked her if she was fond of him. Mrs. Slipslop denied this accusation and left. She was called back again and was ordered not to dismiss Joseph. She left and was called back again and ordered to dismiss him. She had no sooner left than was called back again and ordered to send Joseph to her so that she might interview him. Mrs. Slipslop's suspicions about Lady Booby's intentions were fully aroused.

Thrice ordered [illegible] to dismiss Joseph then [illegible]

Chapter 8

The interview between Lady Booby and Joseph : Joseph is dismissed. Lady Booby had actually ordered Mrs. Slipslop to sent Joseph to her in order that under the guise of testing him, she might make one more attempt to seduce him.

Before the interview, Fielding pauses to describe the physical beauty and the nobility of Joseph's bearing. He was at this time twenty-one. He had a well-built body, such as had 'all the symptoms of strength without the least clumsiness. He had a dignity and grace in his bearing. His countenance had a tenderness joined with inexpressible sensibility. And he had about him the definite airs of nobility. Fielding

Joseph 21 - with all the strength and the least amount of clumsiness —

has obviously given this description to make the strength of Lady Booby's passion appear credible.

In the very beginning of the interview, Lady Booby informed Joseph that the girl whom he had got with child had been dismissed. Joseph was amazed to hear this. He declared that he had 'never offered more than kissing'. In a mocking tone, Lady Booby asked him, if she were to allow him a kiss, would he insist on more? Joseph replied he would sooner die than have any such thought. On Lady Booby's giving more explicit hints of her lewd inclinations, he said that he knew how to preserve his virtue. "Have you the assurance to pretend", cried Lady Booby, "that when a lady demeans herself to throw aside the rules of decency, in order to honour you with the highest favour in her power, your virtue should resist her inclinations?" To which, Joseph just said, "Madam, I can't see why her having no virtue should be a reason against my having any; or why, because I am a man, or because I am poor, my virtue must be subservient to her pleasures". Lady Booby with uncontrollable impatience, cried out that she was amazed a mere boy had the confidence to talk of his virtue. Joseph said, "Madam, that boy is the brother of Pamela, and would be ashamed that the chastity of his family, which is preserved in her, should be stained in him". Infuriated, Lady Booby ordered him to talk his wages and pack up. Then she rang the bell to summon Mrs. Slipslop, who had already been standing outside with her ears glued to the keyhole throughout the interview.

(Betty)

Pamela's brother - to Preserve chastity

Comment. This scene is of course intended to be a satirical exposure of Lady Booby's lasciviousness. But the way Joseph harps on Pamela's virtue, one half suspects that Fielding is also having a fling at Pamela's concept of virtue. Virtue is an inner quality and Pomela's parading it on every occasion degrades her in our eyes.

Chapter 9

Lady Booby for rudeness dismisses Slipslop too—

Joseph is dismissed. Lady Booby ordered Mrs. Slipslop to tell Peter Pounce the steward, to pay Joseph his wages. Mrs. Slipslop, very impertinently, said that the lady should first be sure of her own mind, for she was afraid, she would be called back again and the orders would be withdrawn. Lady Booby was strung with this rudeness A heated exchange ensued between the two, after which she dismissed Mrs. Slipsolp.

But soon she had second thoughts. It was clear that Mrs. Slipslop had been led into her secret, by Joseph, she suspected. So while she was resolved in her decision of dismissing Joseph she realised that she could not afford to dismiss Mrs. Slipslop and imperil her reputation. "She had the utmost tenderness for her reputation, as she knew on that depended many of the most valuable blessing of life; particularly cards, making courtesies in public places, and above all, the pleasure of demolishing the reputations of others, in which innocent amusement she had an extraordinary delight." So she called back Mrs. Slipslop. Mrs. Slipslop, who had in the meanwhile realised that it wasn't after all so easy to procure a new job, was already prepared for

Lady Booby takes back the decision feeling that ~~[illegible]~~ Slipsolp knew her secret about Joseph —

Contempt of Superficial Concept of virtue

Imp

reconciliation. So the two were soon reconciled to each other. Lady Booby was, however, distressed to think that her reputation was now in the power of her servants.

But what hurt Lady Booby most was that in reality she had not been able to conquer her passion. On this occasion Fielding analyses her mind with great perception.

> She was a thousand times on the very brink of revoking the sentence she had passed against the poor youth. Love became his advocate, and whispered many things in his favour. Honour likewise endeavoured to vindicate his crime, and Pity to mitigate his punishment. On the other side, Pride and Revenge spoke as loudly against him. And thus the poor lady was tortured with perplexity, opposite passions distracting and tearing her mind different ways.

Comment. In this chapter, Fielding has satirised the hypocrisy so typical to the aristocracy of his age. Notice how Lady Booby is worried for her reputation, for if she loses hers, it would deny her the power and pleasure of 'demolishing the reputations of others'. Fielding is highly contemptuous of such a superficial concept of virtue and reputation.

Fielding is often charged with lack of psychological realism in his novels. Many a critic has praised Richardson for his perceptive analysis of the female mind and criticised Fielding for his superficial and simple concerns with the human mind. But the fact is that it was not Fielding's inability to go deep into the mind but his preoccupation with the comic aspect of life that forced him to confine himself to the external, dramatic action. His ability to attempt psychological realism is quite evident in this chapter.

Chapter 10

Writes 2nd. letter to Pamela Joseph

In the beginning of the chapter, Fielding says that Joseph could not be a fit hero for the novel if he still 'misunderstood' Lady Booby. In fact it was not so much his misunderstanding of Lady Booby as his unwillingness to recognise in her any faults that had made him deny her any indecent behaviour.

Then he wrote another letter to Pamela, almost in the same vein of parody in which the earlier letter was written. In this letter he observed that chastity is as great a virtue in a man as in a woman. He said that he hoped he would be able to maintain his virtue against all temptations.

He hadn't finished his letter when he was summoned by Peter Pounce, who paid him his wages after deducting an exorbitant interest on the advances earlier made to him. Since he had to return the clothes he was wearing, he had to borrow a frock and breeches from one of the servants. Then, with a bright moon shining in the sky, he decided to begin his journey the same evening.

Joseph goes to Countryside of Booby for his deep attachment with Fanny—

Chapter 11

Joseph begins his journey. Instead of going to his parents or to his sister Pamela, Joseph had decided to return to the country-seat of Lady Booby because of his deep attachment with a young girl Fanny.

Fanny was only two years younger than Joseph. She was a poor girl who had formerly been brought up in Sir John's family. A little before the journey to London, she had been dismissed by Mrs. Slipslip, because the latter felt jealous of her extraordinary beauty. Joseph and Fanny had known each other since their childhood. They were deeply in love with each other and would have got married long ago if Parson Adams had not persuaded them to wait till a few years' service and thrift had a little improved their experience, and enabled them to live comfortably together. During Joseph's stay at London, they had not corresponded with each other because Fanny did not known how to read or write.

Should have married but our Parson Adams persuaded them to wait—

A violent hail storm forced Joseph to take shelter at an inn where he met a friend who was going to deliver horses somewhere and who gave him a lift for twenty miles.

Chapter 12

Joseph is robbed and stripped naked. Leaving his friend at the inn where the horses were to be delivered, Joseph coutinued his journey alone. He was soon accosted by two thieves who, after a scuffle, robbed and beat him, and finally, stripping him completely, threw him into a ditch to die. He was barely conscious when a stage-coach came by, and the postilion, hearing his groans, stopped the horses and told the coachman in charge. The coachman said they were late and ordered him on, but a lady asked him to stop. The postilion reported that there was a naked man in the ditch, which shocked the lady so much that she requested the coachman to proceed. But the two male passengers got out to look, and Joseph begged for mercy, saying he had been beaten and robbed. The older man was afraid that they too might be robbed and suggested that they should hastily depart. But the younger, a lawyer, said that if he died, they might be held accountable, so the coachman was prevailed upon to let him aboard. Joseph, though bleeding and shivering, refused to board naked, but all the passengers, including the footman and the coachman, denied him coats or blankets, for fear that they would be smeared with blood. It is more than probable that poor Joseph might have been left there to parish, hadn't the postilion voluntarily stripped off a great-coat, his only garment, at the same time swearing a great oath 'that he would rather ride in his shirt all his life, than suffer a fellow-creature to lie in so miserable a condition'.

Joseph having put on the great-coat, was lifted into the coach which now proceeded on its journey. Another robbery took place on the way, and all the inmates of the coach were deprived of their belongings. The rest of the journey was taken up by some bawdy jokes, which made Joseph blush.

Joseph at the Tow-wouse inn. The coach soon arrived at an inn where only Betty, the chamber-maid was awake. She made a fire for Joseph to warm himself and summoned a surgeon. But when the surgeon came to know that it was only a foot-passenger who had been robbed, he rebuked her for having disturbed him and again went to sleep. Betty put Joseph to bed and went to inform her master, Mr. Tow-wouse, who told her to bring Joseph one of his own shirts. But when Betty went in to get it, Mrs. Tow-wouse was disturbed from her sleep and she chased her out of the room. When Mr. Tow-wouse arrived, his wife asked him where Joseph's money was and declared that she would soon send him packing. Her husband said that common charity won't allow that "Common Charity, a f—t !" said Mrs. Tow-wouse. In the mean while the surgeon reported to them that Joseph was dying. This further infuriated Mrs. Tow-wouse and she burst on her husband. The poor man transferred all blame to Betty, who had taken the dying man in. Mrs. Tow-wouse then went in search of Betty.

Comment. With this chapter begins Joseph's picaresque journey in the proper sense. And in the very beginning, Fielding gives us a brilliant example of social satire through comic contrast, and through ironic exposure. The lady who initially desires the coach to be stopped is too 'decent' to stand sight of a naked man, but doesn't mind the man to be left behind to die. The old man who alights to have a look is afraid that he himself might be robbed and so would like to hurry on. It is not the concept of Christian charity but the legal considerations that ultimately force these people to take Joseph along. None of the passengers who affect charity is prepared to part with any clothing, and ultimately the only one person who voluntarily offers him his great-coat is the postilion, who has absolutely on pretensions to virtue. He is the truly compassionate man, but we are told he was later punished and sent to Australia for some minor crime that he probably committed out of hunger. We get similar satire at the Tow-wouse inn when the surgeon refuses to attend on Joseph because he is only a 'foot-passenger'.

Psychological
Comment

Chapter 13

Parson Barnabas. Joseph was informed by the surgeon that he was on the verge of death. He asked for pen and paper so that he could write to Fanny, but he was refused and was advised to comfort himself in prayer. Mr. Tow-wouse sent for the clergyman, Mr. Barnabas. Barnabas arrived, had several drinks then slowly proceeded to Joseph's room. He stood outside to overhear Joseph thanking God that his virtue had been preserved though it had virtually cost him his life. He also said that howsoever poor a life it might have been, had it been in the company of his dear Fanny, he would have deemed it a blessing. But it was futile entertaining such wishes. He only prayed that since he had willingly submitted to the Divine will, it might bring comfort to Fanny. This was enough for the clergyman, who immediately returned down-stairs to announce that Joseph was delirious, and in imminent danger of death. A little later, he was prevailed upon to visit Joseph once more. He asked Joseph if he forgave his attackers as a Christian ought to. Joseph asked him what kind of forgiveness that was, and when Barnabas failed to give any satisfactory answer, he said that he forgave them as much as he could. That would do, said Barnabas. In his anxiety to get back for a drink of punch as quickly as possible, he hurried through a few prayers. Joseph asked for some tea, which he was refused by Mrs. Tow-wouse. A small beer was sent to him, but as soon as he had tasted it, he said he was afraid, it would increase his fever. Then Betty bought him some tea from her own.

(Clergy - Surgeons & Tow-house)

Comment. In this chapter, Fielding has introduced Parson Barnabas who is more interested in his drinks than in performing his duties. His knowledge of theology is miserably inadequate and he is not able to satisfy even as simple a youth as Joseph. But he pretends to as much proficiency in his calling as the surgeon attending on Joseph, despite his very poor knowledge of the medical science. Fielding is often ruthless in the exposure of such professionals. However, this satirical portrayal of Parson Barnabas should not lead us to conclude that Fielding was against all clergymen. All that he wanted to do was to ridicule bad clergymen who brought contempt on their order. Besides, in contrast with them, the greatness of the genuine man of religion, Parson Adams is automatically accentuated. Also notice the usual contrast that while the mistress, Mrs. Tow-wouse refuses to provide Joseph with some tea, Betty, the chambermaid buys it from her own pocket.

against some clergy not all

Parson Adams in the same inn were Joseph is

Chapter 14

Joseph meets Parson Adams. Parson Adams, on the way to London, to sell nine volumes of his sermons arrived at the inn and sat with the company by the fire, smoking his pipe. They were having a heated discourse on the robbery committed the previous night and the critical condition of the youth lying upstairs. Taking pity on him, he asked the surgeon more about the wounded youngman. The surgeon who had great pretensions to classical learning started making fun of Parson Adams' learning, which the good Parson suffered without any rebuttal, thereby revealing the ignorance of the surgeon as well as his own serenity.

In the meanwhile, some young fellows of the neighbourhood caught one of the thieves and brought him to the inn. Joseph's clothes were discovered from his possession, which soon helped Adams to discover his identity. There was a piece of gold that Joseph always wore round his neck and that had also been taken away by the thieves. Now when this thief was taken, Betty found this piece on his person and returned it to Joseph.

There was no legal expert in the neighbourhood. But both the surgeon and Parson Barnabas freely meddled with law. They now started discussing whether the evidence found so far was enough to convict the thief. When the thief pleaded innocence, almost convincing the surgeon and the Parson, Betty told them about the goldpiece, and they locked him up for the night.

Chapter 15

Joseph improves : the parson and the surgeon prepare to prosecute the thief. On Betty's representation that she believed Joseph to be greater than what they had taken to be, Mrs. Tow-wouse was softened a little and she became a little more cordial and considerate in her attitude to him. Parson Adams bought him a hearty meal and offered him all the money he had which was but little : nine shillings and three pence halfpenny. However, this goodness brought tears to Joseph's eyes. It was also clear that he was fast improving and would soon be in a position to walk.

In the meanwhile the parson and the surgeon prepared to prosecute the thief. Both of them were highly enthusiastic about it merely on account of their vanity. In the last part of the chapter, Fielding attempts a discourse on vanity. He says that what often appears to be pity, generosity, or even heroic virtue is in fact nothing but vanity. Few own it in public, yet few refuse to enjoy it in private. Addressing vanity, Fielding says, "The greatest villainies are daily practised to please thee ; nor is the meanest thief below, or the greatest hero above, thy notice".

Chapter 16

The thief escapes. Next morning when the parson and the surgeon turned up at the inn to fetch the thief, they discovered to their dismay that the thief had made good his escape during the night.

Adams fails to borrow money from Mr. Tow-wouse. Parson Adams requested Mr. Tow-wouse to lend him three guineas on the security of his sermons, which he was sure were worth much more. Tow-wouse was a little surprised at the nature of the security offered. He tactfully backed out saying that he was short of money.

Adams and Barnabas. So far the identity of Parson Adams had not been revealed to the parson and the surgeon. But now Adams having been identified, Barnabas invited him to a bowl of punch. During the discourse that followed, Barnabas warned Adams that all sermons were worthless. He advised him to advertise his sermons as the originals of a clergyman lately deceased. Then he went off to preach a funeral sermon that he had not prepared.

The surgeon declared that as a result of the very effective medicine he had given him, Joseph was now much improved, the most amusing part being that Joseph had not even touched that medicine After three days, Joseph felt so good that he requested Parson Adams to worry for him not more and to continue his journey to London.

It was decided that Adams would leave after purchasing Joseph's passage to the next town the next day.

Chapter 17

Gets a Bookseller to purchase the sermons of Adams:

Adams has a discourse with Barnabas. In the evening Barnabas brought to Adams a bookseller who offered to take his sermons to London and send him whatever they could earn. Barnabas assured Adams that he could safely trust them to that gentleman's possession. During the course of their talk, the bookseller happened to mention the works of the great Methodist preacher, Whitefield, who had attacked the clergy's indulgence in luxuries. There followed a dispute between Barnabas and Adams, with the former attacking Whitefield and the latter championing his works. The dispute then veered over to the current version of the ancient controversy over faith and good works, and Adams made a reference to *A Plain Account of the Nature and End of the Sacrament* written by Fielding's friend Benjamin Hoadly. Hoadly had vehemently attacked the corruption prevalent in the clergy, manifest in parsons like Barnabas. Barnabas could not stand the very mention of such a 'wicked' book and said he would no longer remain in the company of Adams. Adams was prepared to answer any objection could have to the book, but Barnabas declared that he had never read even a syllable of the book, in fact, he had never seen it.

Adams praises Whitefield the methodist against Barnabas who condemns him: A fight between Adams and Barnabas

Betty caught in Tow-wouse's bed. This dispute was interrupted by Mrs. Tow-wouse's discovery of her husband in bed with Betty. Mrs. Tow-wouse was caught in a fit of demonic fury and would have even murdered Betty with a spit, hadn't Parson Adams physically caught hold of her and restrained her from taking such a fatal step.

Chapter 18

Betty the Chambermaid. The whole of this chapter is devoted to a review of the career of Betty the chambermaid. Betty was at this time twenty-one. She had good nature, generosity and compassion but unfortunately her constitution was composed of those warm ingredients which, though the purity of courts or nunneries might have happily controlled them, were by no means able to endure the ticklish situation of a chambermaid at an inn. (She tried to resist the dangers of youth, but at the age of eighteen she lost heart to an ensign who betrayed her after having got her pregnant.) She had an abortion. After this, she again tried to preserve her chastity but eventually succumbed to the wiles of John the hostler. Now, at the age of twenty-one, she was intimate with the hostler and the coachman, as well as an occasional handsome traveller. For some time, Mr. Tow-wouse had also been casting on the languishing eyes of affection. Ever since Joseph's arrival she had conceived an extraordinary liking to him, which increased as Joseph got better. While Barnabas and Adams were engaged in a dispute downstairs, Betty felt so swayed by her passion that she embraced Joseph with great eagerness. Joseph kindly but firmly resisted her advances and pushed her

Exposition to the novel is over with chapter 18 all the major characters are introduced.

into the hall. Being torn with passion and in a very confused state of mind, she went to Mr. Tow-wouse's room to make his bed. Her master whispered so many soft things into her ears and overwhelmed her with so many passionate kisses that she followed him to his bed and submitted to his wishes. She was, however, soon discovered by Mrs. Tow-wouse.

Betty after having been refused by Joseph went into the bed of Mr. Tow-wouse to satiate her passions.

It is clear that in Betty's character, Fielding has tried to explain how goodness, in the absence of strength of character, is open to easy exploitation. It is also noteworthy that Fielding has so presented the characters of Betty and Mrs. Tow-wouse that Betty, with her generosity and goodness of heart is a more likeable character despite her sexual abberations than her chaste, but essentially mean and selfish mistress.

Comment. The exposition to the novel is over with Chapter 18. All the major characters have been introduced and the relevant information necessary to the understanding of the action provided. Joseph's journey from London to the countryside which is to provide occasions for social satire as well as some farcical humour has begun. With the first step of the journey having also been taken, the pattern the narrative is going to take has also been indicated. A mild suspense whether Joseph will be able to meet Fanny and marry her has also been established.

Suspense whether Joseph shall meet Fanny or not.

BOOK II

On the road ; Joseph and Adams separated ; the history of Leonara ; the heroes joined, separated ; Adams meets the hunter, saves Fanny ; farcical hearing ; Joseph and Fanny united ; Mrs. Slipslop's departure ; Parson Trullliber ; the bill paid by the pedlar ; the Squire of False Promises ; the bill forgiven by the innkeeper ; the journey continued

Chapter 1

art of diving a book into books and chapters is a trade secret.

On dividing a work into books and chapters. This chapter is in the form of a prefatory essay. It discusses the manner and purpose of dividing works into books and chapters. By implication it also discusses the problem of unity.

Fielding begins with the remark that the art of dividing a work is one of the writer's trade secrets. The reader might think that these stops are intended only to pad the work. But in reality, they serve a much better purpose.

Stops

Firstly, the spaces provided are like stopping places at which the reader, as at an inn, may refresh himself on a long journey, and contemplate what he has seen. These stops Fielding considers very necessary for any work. "A volume without any such places of rest", writes Fielding, "resembles the opening of wilds or seas which tires the eye and fatigues the spirit when entered upon".

Secondly, the summary of contents prefixed to each chapter is like 'inscriptions over the gates of inns', telling the traveller what to

Secondly - Summary at each book is like an Inscription at the door of an inn" which gives insight to a reader.

expect, which if he likes not, he may travel on to the next, "for, in biography, as we are not tied down to an exact concatenation equally with other historians; so a chapter or two (for instance, this I am now writing) may be often passed over without any injury to the whole".

" Preserves the beauty and purity of book."

Thirdly, and this is added a little playfully, this practice preserves the beauty of a book from leaves turned down by a forgetful reader.

Earlier writers like Homer, Milton and Virgil have done it

Finally, this practice has the sanction of antiquity. Homer, Virgil, and even 'our Milton observed it'.

Comment. Fielding has cited Homer and Virgil as his models. It clearly suggests that the type of unity he proposes to give his work is the epic unity, like the one we find in *Odyssey*. These epics have broad unifying links with a digression here and there included as an embellishment.

Chapter 2

Adams had left behind his sermons So returns ~~to London~~ with Joseph.

Adams has left his sermons behind. As Joseph and Adams were getting ready to take their different ways, it was discovered that the sermons Adams was taking to London had actually been left behind. The saddlebags supposed to be containing them were full of shirts and a pair of shoes put there by Mrs. Adams. Since it wasn't any use going to London without these sermons, Adams decided to accompany Joseph homewards.

The journey. The bill having been paid, they decided to proceed by the ancient mode of ride-and-tie—one riding ahead on horseback, then dismounting and going afoot, leaving the horse tied for the other coming behind afoot. So leaving the horse for Joseph. Parson Adams immediately set out on foot. But in his forgetfulness, he overlooked to pay the hostler. Joseph had absolutely no money on his person and he wasn't willing to part with the one gold piece he had; so he was detained at the inn. Adams who had made himself busy with comtemplating over a passage in Aeschylus did not notice for some time that Joseph was not following. But then he got worried. He decided to go to an alehouse, refresh himself and then return and look for Joseph.

Parson Adams 'Comic hero of the novel."

Comment. From now onwards, for the rest of the journey, Parson Adams is the comic hero of the novel. In this chapter, some simple comedy is provided through his forgetting the sermons at home, his forgetting to pay for the horse, on the way his wading through water and getting drenched, whereas he could have easily crossed the pond by a detour, had he taken the trouble of looking a little aside, and finally through a sullen fellow who rudely answers his queries about the location of some alehouse.

Chapter 3

Joseph detained for non - payment of bill -

On reaching the alehouse, Adams learnt from two horsemen about Joseph's having been detained at the last inn. He immediately

Contradicting views of horsemen

wanted to go back but a violent storm intervened and was forced to wait awhile and share a mug of beer with the two horsemen. On his way he had passed by a beautiful mansion and he incidently asked them if they knew to whom it belonged. At this one of the horsemen revealed the owner as an oppressive landowner, a cruel master and an unfair judge. The man used such reproachful words in his description that Adams was sorry such men were suffered to exist. However, when this horseman had retired, the other assured him that there was no truth in this representation of the squire, who was in fact a conscientious landlord, kind to his servants and a judge of great wisdom. The two descriptions were so contradictory that Adams thought they were describing different men. But after they had left the inn, the innkeeper told him that they had been speaking about the same man, that he knew the squire personally and neither of the horsemen had given faithful description of him. He wasn't a judge at all, and the only case he had decided as a judge in a long while was a dispute between the two who had just left. Adams regretted that private affection or private spite could so colour one's judgment of other people.

The return of Mrs. Slipslop. While Parson Adams was engaged in a discussion of religious practices with the innkeeper a stage-coach arrived bearing Mrs. Slipslop, who had secured the release of Joseph and the horse. Soon Joseph also arrived there. Mrs. Slipslop wanted Joseph to ride with her, but he said he knew his duty. So Parson Adams rode in the coach while he followed on horseback. Mrs. Slipslop told Adams that since Joseph had left London. Lady Booby had been distracted. Adams said he had got a hint from Joseph and was very sorry for the lady, who had done a great deal of good in the parish. As they were talking, they passed by a great house a little away from the roadside. Another lady in the coach, immediately exclaimed that this house belonged to the unfortunate Leonara, which made Parson Adams a little curious about the history of Leonara. The lady too, needing no prompting, immediately started the history. "Description of Leonara."

Chapter 4

Leonara. Leonara was an attractive but vain young woman living with her aunt in a country town. She was courted by Horatio, a handsome youngman of a good family, and a barrister by profession. He was a dignified man and an adoring lover. His devotion to her was sincere and eloquent, and he soon won from her a promise of marriage. With the ceremony only a fortnight away he had to leave the town to attend a law session some twenty miles way. On the very day of his departure, a foreign gentleman, with obvious claims to wealth and position, arrived there in a coach and six. He was Bellarmine, a French gentleman from Paris. That night at the ball, he danced only with Leonara, which delighted her much to the envy and dismay of the other women present there. She was dazzled by his external glory and seemed to be greatly inclined towards him. Bellarmine called on

Loves Horatio [illegible] [illegible]
than Ballarmine a french of
great wealth.

marries Bellarmine but not
[illegible] after the marriage—

her the next day, and when he learnt her father was exceedingly rich, in order to pursue his advantage, he proposed and was immediately accepted.

However, she could not be at peace after this. She had been engaged to Horatio ; Horatio was more handsome than Bellarmine her duty also bound her to Horatio. But on the other side was Bellarmine, so overwhelmingly dazzling. "She confided in her aunt, who told her that if she had been engaged to Horatio, it was also within her power to break the engagement. Great fortune had sent Bellarmine on her way and she should not lose this opportunity to make her life. Wouldn't the world condemn her for betraying Horatio, Leonara asked. Her aunt declared that she could vouchsafe from her own experience that the world was on the side of prudence. She also assured her that nothing stood in comparison with money, and she knew none who had not married for money and had not afterwards heartily repented for it. This allayed the conflict in Leonara's mind and she agreed that Bellarmine should approach her father the next day about their marriage. It was also resolved that they would get married after his return from a trip to Paris.

As they were talking like this, Horatio suddenly entered. He was highly disconcerted to see that Leonara had jilted him in deference to Bellarmine. Taking it as a slight to his honour, he challenged the Frenchman to a duel. The women persuaded Bellarmine not to leave the house then and Horatio was also made to leave. But the next day Leonara came to know that Bellarmine had been fatally wounded in a duel with Horatio the night before. The prudent aunt immediately advised her to try to regain Horatio's affection. This Leonara could not do. She said, she was afraid Horatio would now reject her. She also received a letter from Bellarmine informing her that his wound was not fatal. So she decided to visit him contrary to the advice of her aunt.

Chapter 5

A bloody battle. The history of Leonara was interrupted with their arrival at an inn where they were supposed to dine. Joseph had fallen from the horseback on the way and had badly bruised his knee. When the coach containing Adams and party reached there, they found Joseph sitting by the fireside with the hostess rubbing his knee. This was resented by the host who voiced his anger in no mild terms. Adams reprimanded him and was in turn insulted. When Joseph objected to it, the host threatened Joseph also, whereupon Adams punched the host in the nose, drawing blood. He struck back and with another mighty fist Adams laid him out. The hostess as well as Mrs. Slipslop joined the fight. The hostess doused Adams with a pan of hog's blood, and in retaliation, Mrs. Slipslop tore into her. When the fight ended, the party had lunch and boarded the coach.

Chapter 6

Leonara's history continued. With the resumption of the journey, Leonara's history was also resumed. Joseph, who could not walk on account of an injury was now in the coach while Parson Adams followed on foot. Leonara, much against the prudent advice of her aunt, became Bellarmine's nurse and visited him constantly. This exposed her to some malicious gossip in the town, but she did not mind. When Bellarmine was recovered, he went to her father, who in the meanwhile had received an anonymous letter disclosing to him his daughter's betrayal of Horatio. The father was a stingy fellow. He did not have much love for his children. He considered them great threats to his fortune, even after his death. He did not object to Bellarmine's marriage with his daughter but was not prepared to give her any dowry. He bluntly told Bellarmine that he was resolved that whosoever married his daughter would find her share of his fortune in his coffers after his death. Bellarmine tried all kinds of persuasion, but the old man did not relent. He stubbornly refused any dowry. Bellarmine, who had actually been motivated by material considerations, felt there was no charm left in the proposal. He immediately left for France from where he wrote a farewell letter to Leonara. Leonara who had never expected such a turn to her affairs retired to a solitary life, while Horatio, unmarried, spent his life amassing a fortune. Though he had been jilted by Leonara, he never uttered a word against her.

Comment. The history of Leonara stands completely outside the main action of the novel. Structurally, it does nothing to advance the action, nor does it contribute to characterisation, since none of characters from the actual narrative is involed in it. Some critics try to justify it thematically, saying that it serves as a contrast for the mutual loyalty of Joseph and Fanny. But it does not seem to be a very convincing defence. We ought to accept the fact that Fielding's readers regarded such digressions as embellishments of the narrative and admired them. Fielding himself accepted them as a part of the epic technique. In the prefatory chapter to this very book, he says that he does not regard himself as 'tied down to an exact concatenation'. While considering the problem of this digression, we should keep two things in mind : firstly, the rigid standards with which we judge the coherence of a plot today—two hundred years after the evolution of the novel—should not be applied to Fielding, the first among the great novelists ; secondly, Fielding himself never aimed at such coherence.

The slapstick comedy in Chapter 5 in which Parson Adams is doused with hog's blood is the case of a digression within a digression. Fielding often put such comedy on the stage where it was highly successful. It presents low comedy in contrast with the high comedy that it interrupts. There seems to be no justification for its inclusion except that it entertains. In particular, those who might find the history of Leonara somewhat tiresome would welcome this digression.

Chapter 7

Adams meets a patriot. When the story of Leonara was finished, Joseph looked out of the window of the coach and was surprised to find Adams walking on foot about a quarter of a mile ahead. With his typical forgetfulness, he had left his horse behind. Mrs. Slipslop requested the coachman to overtake him, but in vain, for the faster he drove, the faster ran the parson, thinking it to be a good game, till ultimately the coachman gave up the chase loudly cursing him.

Leaving them about three miles behind, Adams slowed down. He came to a fork, with the left track the main one. But he took the right track which led him to the summit of a hill. He sat down to read his Aeschylus and wait for the coach, which was nowhere in sight. He heard a shot and looked up to see a hunter with a partridge he had bagged. They started talking and Adams remarked about the paucity of game in that region. The hunter replied that the soldiers quartered nearby had killed all the birds. It was very probable, said Adams, for shooting was their profession. The hunter scornfully said that these very soldiers had betrayed abject cowardice in a recent battle with the Spanish. Then he loudly declared that a man who won't sacrifice his life for his country deserved to be hanged. He scornfully swore as he made this comment. Adams gently chid him for swearing but admired his noble sentiments. Then he requested him to sit down so that he could commune with him on something he might find interesting.

Chapter 8

Parson Adams in politics. What Adams wanted to narrate to the hunter was actually his experience in politics. He said that sometime in the past, when he was a curate, one of his nephews with whom he had great influence, was an alderman of a corporation. When the elections approached, his rector summoned him and instructed him to secure his nephew's vote for one Colonel Courtly. But Adams actually supported Esquire Fickle, who he thought was a great friend of the church. This defiance of the rector cost him his curacy. But what was more tragic, Mr. Fickle, in whom he had put all his trust, utterly ignored the church. He secured a political sinecure and moved to London. He had always declared Colonel Courtly to be an enemy to both the state and the church, but when in the next elections Colonel Courtly stood again, Mr. Fickle supported him. The Colonel offered to make Adams chaplain of his regiment, but he declined the offer in favour of Sir Oliver Hearty, who had promised to sacrifice everything to his country. But Sir Oliver went to the parliament only twice in five years, and on one of these occasions, he was never within sight of the House. However, he did have Adams restored to his curacy, which, after Sir Oliver's death came into the hands of Sir Thomas Booby, who purchased the estate. Sir Thomas decided to contest for Parliament and won the election with the support of Adams' nephew. But the living he had promised Adams was given to someone else by Lady Booby, without the knowledge of Sir Thomas. Adams could never see Sir Thomas personally, for he was too busy with personal affairs. And Lady Booby never thought his dress good enough to allow him at the table. However, he was

“Fielding is all contempt for a group of politicians 'the Patriots' whom he denounced for to betrayal”

always welcome in the kitchen. Adams concluded his account by saying that he still had some interest in politics, and at the election time he did not forget to inject a dash or two of politics into his sermons. That this was not disagreeable to Sir Thomas and others was proved by the fact that they had promised him for five years to procure on ordination for a son of his, who was near thirty, had an infinite stock of learning but was without the university degree demanded by the bishop for ordination.

Comment. This chapter forms a part of the satirical design of the novel. While it exposes the corruption in the political field, the lack of sincerity and commitment in the aspirants to political power, and the corrupt practices with which they attain such power, it also emphasises the innocent integrity of Parson Adams, who is constantly victimised. But this chapter is also supposed to express Fielding's contempt for a political group called *the Patriots*, whom he had supported, but who had betrayed him.

Chapter 9

Adams rescues a young lady. The gentleman highly commended Adams for his good resolutions and told him that he had disinherited a nephew for refusing to go to fight in the West Indies, adding that he would have all such fellows hanged. He then gave a warm discourse on courage and the country. Since it had grown late and the last stage-coach had already passed, he invited Adams to spend the night with him, to which the parson gratefully agreed. As they were passing by some bushes, they heard the most violent shrieks of a woman. Adams immediately reached for the gun. But the gentleman, who had just finished his oration on courage, started trembling. He said that the gun was loaded only with shot while the robbers were most probably furnished with pistols loaded with bullets. But Adams, brandishing his crabstick, made directly for the place from where those shrieks were issuing. He found a young woman fighting off a lone attacker in the twilight. A brief scuffle followed in which Adams, who knew how to use his fists as well as any boxer, knocked him unconscious. The young woman told him she was going to London all alone, and she had accidentally met this person and accepted his company. He had persuaded her to take a short cut to a nearby inn, and on the way he had attacked her. She added that at one stage he had suspected him a little but had put the whole trust in Providence. Adams felt gratified and said that he doubted not that Providence had sent him to her deliverance, as a reward for that trust. Then he stood silent over the body of the man whom he thought he had killed.

Comment. The method adopted here of exposing the cowardly braggart is quite usual with Fielding. For no sooner has he finished his discourse on courage than Fielding has put him in circumstances where his timidity is utterly exposed. While the 'courageous' man trembles, Adams who has never taken any airs comes forward to rescue the distressed woman. Notice that this scene besides making this satiric point advances the action also.

Chapter 10

Fanny and Adams. As Adams stood silent near the body of the man whom he thought he had killed, Fanny felt afraid that perhaps this man had rescued her out of the hands of one rifler in order to rifle her himself. Just then a group of young bird-hunters came there. Adams narrated to them all that had happened. The man who had been only pretending to be dead leapt up and accused Adams and the young woman of having robed him of all his belongings. A purse of gold was found with the young woman, which he immediately claimed to be his. Both she and Parson Adams denied this, but they did not believe them. saying that Adams had the most villainous countenance they had ever beheld. An attorney's clerk in the company suggested that they should be taken to the justice of the peace. Adams' hands were tied beheld him and they all started their march. On the way they hotly debated as to who was entitled to the biggest part of the money would be offered as a reward for apprehending robbers. Fielding gives a very realistic and amusing description of this debate. During all this Adams could have easily run away but he trusted his innocence more than his heels. He often sighed and mumbled Joseph's name, which when the young woman heard, she recognised him to be Parson Adams. Then he also recognised her to be Fanny. Fanny told Adams that after hearing about Joseph's misfortunes she had decided to go to London to meet him. On the way she had unfortunately been attacked.

Chapter 11

The hearing. The justice of the peace to whom Adams and Fanny were taken had just returned from a fox-hunt and had not yet finished his dinner. He ordered that the prisoners be kept in the stable, where the whole neighbourhood gathered to have a look at them as if 'a rogue does not look like other people'. Then they were summoned into the parlour for the justice though it would be good fun for his dinner guests. They all started making fun of them as criminals until the clerk reminded them that it would be proper first to record their sworn statements. The guests cut some bawdy jokes at the cost of Fanny, and catching sight of Adams' cassok asked him if he used to commit robberies in the guise of a parson. They also made fun of Adams' Latin unwittingly revealing their own ignorance. When the statements had been taken, the justice without having a look at them orderd them to be committed to jail to await trial. On Adams' objecting to this procedure the justice said that if he could prove his innocence at the trial, no harm would be done to him. Adams asked him if there was no harm in an innocent man's spending several months in jail without any trial. This was too much for the justice to bear. He rebuked him for his impertinence, and ordered that he should be immediately taken to jail.

Just then they discovered Adams' copy of Aeschylus. The local parson said that he recognised it to be an ancient manuscript of the church Fathers probably stolen by Adams. This would have spelt

more trouble for Adams, but fortunately for him, a squire in the company recognised him and assured the justice that he was a gentleman of very good character. At this the justice declared him innocent and said that he would convict the girl only. But when Adams assured him that she was as innocent as he himself, he told Adams to narrate his story. When the story was finished he wanted the true culprit to appear, but he had long vanished. He then ordered some youngmen to go in search of the culprit, invited Adams to have a drink with him and sent Fanny with the maid.

Just then a horrible uproar was heard outside. It was discovered that the people who had apprehended Adams and Fanny had got drunk and were now fighting over the division of the reward money they were about to get. It amused the guests present there, but parson Adams remarked with a groan that he was sorry to see so litigious a temper in men.

Best- scenes in the novel:

Comment. This is one of the best scenes in the novel. It looks like farce, but it is not just that. It satirises a number of people belonging to different cross-sections of society. It exposes the ignorance and irresponsibility of the justice of the peace who thinks of the culprits as fun for his guests. It satirises the 'genteel' company who amuse themselves by insulting Fanny and Adams. It satirises the Parson who, making fun of Adams' Latin and by declaring his Aeschylus to be an ancient manuscript of the church Fathers, betrays his ignorance more than once. And finally it has a gentle fling at the infirmities of the common people who think of culprits as some curious animals or who get drunk and fight over reward money. Also notice that the innocence and integrity of Adams stand out throughout the proceedings.

Chapter 12

Fanny is described. Soon Adams and Fanny took leave of the justice and set out for the inn where Joseph was supposed to be staying. They were driven by a violent storm into a wayside alehouse. Adams immediately sat down by the fireside with his ale and his pipe, reading Aeschylus. Fanny also sat beside him eagerly waiting for the storm to subside. She was so beautiful that she engaged the eyes of everyone present there. She was nineteen and was tall and delicately shaped. She had hard, swelling breasts and well developed hips. She had milk-white skin, curly chestnut hair, high forehead, arched eyebrows, sparkling eyes, acquiline nose and moist, red lips. And she had a natural gentility superior to the acquisition of art.

Joseph and Fanny reunited. As Fanny sat there, admired by everyone, she heard a voice from the next room, singing a song in the pastoral style to Chloe. As soon as she recognised the voice to be Joseph's she turned pale, and then with a cry, fell backward in a faint. Adams started, jumped up, shouting for help. Hearing the cries, Joseph rushed in to rescue her. He immediately took Fanny in his arms and showered her with kisses. Parson Adams was so happy—

Fanny and Joseph 20.- United.

happiest of the three according to Fielding—that he started dancing around in the room, till he noticed that in his initial anxiety he had thrown his Aeschylus in the fire. This was a copy he had prepared in his own hand about thirty years before, and here it was being consumed in fire. He immediately rescued from fire its poor remains—its external covering. When Fanny became aware of the crowd, she gently pushed Joseph away. Then spotting Mrs. Slipslop, she curtsied, and offered to advance to her, but Mrs. Slipslop turned her face away. She refused even to recognise Fanny.

Comment. This chapter is important for the description of Fanny's extraordinary beauty. This description owes much to Fielding's lovely wife Charlotte. Fielding has dwelled as much on Fanny's physical endowments as on her mental graces. The whole description, with the beauty of the individual parts of the body being mentioned, is in the tradition of the Renaissance love poetry.

The des- cription of body - character of Renaissance love - Poetry -

It is remarkable that Fielding has described Parson Adams to be the happiest of the three, suggesting thereby that noble people rejoice more in the happiness of others than in their own.

Chapter 13

High people and low people. The chapter begins with Fielding's remark that human species are divided into two sorts of people: high people and low people. High people are people of fashion, and low people are people of no fashion. The high people are to be found in places like courts, assemblies, operas balls, etc., while low people frequent such places as bear-baiting gardens, hops, fairs, revels, etc. Both these classes go to the church and the play-houses, but there they segregate themselves from each other in a remarkable manner. The division between them is so complete that they refuse to recognise each other in public, though they might be holding a very good correspondence in private. This division Fielding offers to explain way Mrs. Slipslop refused to recognise Fanny in public. But a little later, he clearly states that it was on account of jealousy that Mrs. Slipslop had not recognised her.

Adams followed Mrs. Slipslop into the other room and requested her to come back and meet an old acquaintance of hers. But she replied that she could not remember all the inferior servants in the family. Then she said that she was shortly expected in the country, that she had brought Joseph with her only on account of his lameness, that the excessive violence of the storm had driven them to this alehouse, and that they should soon be leaving it. She also said that she was surprised that Adams had left behind his horse and was now found here in the company of a wench. When Adams informed her of the circumstances in which he had rescued Fanny from being raped, she remarked that she considered him more suitable for the army than the clergy. Then Joseph came in and asked Mrs. Slipslop's leave to introduce Fanny. But she refused to admit any such trollop. She in fact accused Adams of having arranged a girl for Joseph. This enraged Joseph beyond measure. Just then the coachman brought the news that the storm was over. Mrs. Slipslop asked Joseph to come along but he firmly refused to accompany her without Fanny. Finding him unmovable, she flung herself into the chaise, cast a nasty look at Fanny and drove off in a jealous rage. After having seen Joseph, she had conceived great hopes of her passion being satisfied, but she had been most disagreeably disappointed by the presence of Fanny.

After Mrs. Slipslop's departure, Adams fell asleep by the fire. The two lovers had, of course, no sleep in their eyes. On persistent entreaties from Joseph, Fanny gave him a promise of marriage. Joseph thanked her on his knees, then awakening the parson, he requested him to join their hands immediately. The parson, however, persuaded them to wait till the third publication of the banns, which Fanny consented to have put in as soon as they arrived home.

Next morning, Joseph found that his leg had surprisingly recovered. So they decided to set out on foot. But they found that they had no money to pay the bill. Their bill was for seven shillings, while Adam had only six pence halfpenny in his pocket. Adams found out that there was a wealthy parson in the parish. He decided to borrow money from him and accordingly set out to meet him.

Comment. The distinction between high people and low people given in the beginning of the chapter might offend a modern reader who would like to insist on a complete elimination of the author from the narrative. But to the eighteenth century neo-classical audience it was quite an acceptable convention popularised by the periodical essays written by Addison and Steele. In these essays, that were quite a craze with the people, the authors directly addressed the readers. This satirical discourse is apparently directed at Mrs. Slipslop, but, in fact, it applies to all those people who practise aloofness on account of their personal vanity and hypocrisy.

Chapter 14

Adams goes to borrow money from Parson Trulliber --

Parson Trulliber. The parson from whom Adams wanted to borrow money was Parson Trulliber. When he arrived at his house he found him in shirtsleeves and apron, having just come from feeding his hogs, which were the main interest of his life. In fact, he almost resembled them on account of the rotundity of his belly and the shortness of his stature. His voice was loud and hoarse, and his accent extremely broad. His gait was not unlike that of a goose, only he stalked slower.

Trulliber's long-suffering wife, who was his dairymaid as well as his servant, mistakenly, informed him that Adams had come about hogs. He greeted Adams warmly, saying that he expected a dealer that afternoon. Adams felt they had not been acquainted earlier, but Trulliber was sure he had seen him at a fair. He virtually pushed Adams into the pigsty and asked him to handle the hogs, which he could freely do whether or not he bought any of them. Adams complied, but no sooner did he touch the tail of a beast than he was

Trulliber does not give any money to Adams.

tossed flat in the mud. Trulliber, instead of helping him to get up, brayed with laughter. This was too much for Adams. The poor man cried that he was not a pork dealer but a clergyman. Trulliber blamed his wife for the mistake saying she was an utter fool, sent him to the pump to clean up and invited him into the kitchen for a drink, at which he asked his wife to supply his worst ale. He asked Adams whether he did not have a horse, commented on his shabby appearance, gave a lecture on the dignity of cloth, and invited him to breakfast.

After the breakfast, Adams told him about the young people, where they were staying/the predicament they were in, and how he was directed to him as the curate. Trulliber said that he was the curate but he was sure he could buy both the vicar and the rector of the next parish. Adams, made hopeful by this information, requested him to lend him fourteen shillings. He said that he would repay him this money in due course, but even if he failed to do so, he was sure, Parson Trulliber would rejoice at the opportunity of showing his generosity and helping someone. Trulliber was so astonished that for several minutes he could not speak. Then he loudly said he knew where to keep his money, that to be content with a little was a blessing greater than riches, and that the treasure of a Christian lay in the Scriptures. Such a noble sentiment moved Adams to tears. Blessing him heartily, he asked him for the money. Trulliber, putting on a stern look, asked him if he wanted to rob him, at which Mrs. Trulliber went on her knees and entreated Adams not to rob her master, for they were but poor people. Trulliber rebuked her, telling her that Adams was not a robber but a beggar, to which Adams agreed. Then he told him that he wouldn't give him a farthing, instead he would have him punished as a vagabond, adding that he did not believe he was a clergyman. Adams said that even if he was not a clergyman, Trulliber, as a Christian, and much more as a clergyman, was obliged to relieve his distress. Trulliber was angry with him to be presumptuous enough to instruct him in his duty. He knew what charity was better than 'to give to vagabonds', and he repeated, he would give him nothing. Adams reprimanded him for neglecting the command of the Scriptures. He said that in the Scriptures, "there is no command more express, no duty more frequently enjoined than charity. Whoever, therefore, is void of charity, I make no scruple of pronouncing that he is no Christian." This accusation enraged Trulliber so much that he challenged Adams to fight, saying, notwithstanding his corpulent body, that he had been one of the best boxers in his youth. But his wife intervened, and requested him to be a good Christian and take him to law. Adams said that he was sorry to see such a man in orders and departed without any ceremony. Chapter 14 a Satire on clergy:

Comment. If in Chapter 11, the satire was directed at law, in this chapter, it is directed at clergy, bad clergy, of course. It begins with slapstick comedy with Adams falling into mud (reminiscent) of an earlier scene in which he was doused with hog's blood). Adam dialogues' with Trulliber, punctuated with the latter's repeated rebukes to his wife, offers a good example of the comic dialogue. But towards the end of the scene, the satire assumes great seriousness with the last few sentences defining Fielding's concept of an ideal clergymen, and summing up what he considered to be true religion. The satire in this chapter is meaningful beause Parson Trulliber, despite the caricature manages to be a credible character, representative of a large body of such clergymen living in Fielding's times.

Chapter 15

A poor pedlar relieves Adams and company. When Adams acquainted the lovers with the ill success of his enterprize, they were greatly confounded. Joseph proposed that they should request the hostess to trust them. And contrary to Fanny's expectations, she readily agreed, and with a curtsy and smile, wished them good journey. The fact is that she had taken Adams, because of his reference to his brother clergyman to be an actual brother of Trulliber, and being afraid of him, she allowed him to leave the inn without paying the bill. But as they were about to leave, Parson Adams discovered that he had left his coat and hat drying at Trulliber's. The hostess offered to fetch them, and during this visit to Trulliber's discovered the truth about Adams. Therefore, on her return, her attitude was completely changed. She said that folks should be ashamed of pretending to be what they were not, and absolutely refused to let them go without the reckoning. Adams made some desperate efforts to raise money in the neighbourhood, but in vain. As they sat hopelessly, a poor pedlar, overhearing them, gave them all he had, which was enough to cover their bill. They thanked him, invited him to visit them for the repayment of his money and took their way.

Comment. The ironic contrast in this chapter is quite obvious. Parson Trulliber, capable and duty-bound, refuses to help, while the poor pedlar, who neither has means nor pretensions, does whatever he can. It is the repetition of an earlier pattern when it was the postilion who had helped Joseph with a great-coat, while the others had merely indulged in idle comments. This poor pedlar is going to appear in the novel again to serve some useful purpose.

Chapter 16

The squire of false promises. The three of them arrived at an inn and met a very pleasant-looking gentleman sitting outside. He told them that he owned the large house and the estate nearby. Then he courteously invited them to have a drink with him. Adams was so overwhelmed by his charitable disposition that he confided in him the rudeness of Parson Trulliber. The gentleman said he had the greatest admiration for Adams' sentiments, was sorry at the rudeness of Trulliber and offered him the living of the parish after the curate's death. It was worth only three hundred pounds, he said, and wished it were worth double that amount for Adams' sake. He would have offered him accommodation in his own house but it was too small for his big family. He regretted that Adams' wife was not acquainted with dairy work, or he would have given him six of his best cows. Adams was thrilled at such a display of generosity. The gentleman invited them to spend the night with him and begged to be allowed to lend them horses the next day. They accepted the invitation, but as they were about to leave for his house, the gentleman recalled that his servant had gone abroad and locked up all the rooms. He advised them to spend the night at the inn where they could get some excellent accommodation. Next morning, when they were waiting for the horses to arrive, a servant come to inform them that all the horses were being given medicine. It was bad luck indeed, exclaimed Adams, as he pitied the gentleman. But Joseph became suspicious of his real intentions. He advised Adams to write to him so that at least their bill could be paid. Adams did, and the answer came back that he was not at home. When Adams went to his house personally, he was informed that the gentleman had gone on a long trip, Joseph immediately said that it was the usual trick employed in London to deny people the presence of their masters at home. Adams could not believe that all the promises given to them the previous evening were false. He just could not understand what interest the gentleman had in deceiving them. Joseph said that it was not for him to give reasons for what men did to a person of Adams learning. Adams agreed saying that knowledge of men could be had only from books, from Plato and Seneca, and those were the authors that Joseph had never read.

, Just then their host entered and told them that it was not for the first time that this man had played such a trick. Now Adams' biggest worry was how to pay the bill. But the host said that he honoured the clergy too much not to trust them, and so they need not bother about the bill. Then he invited them to share a pot of ale.

Chapter 17

The relative merits of study and experience. Fanny and Joseph retired into the garden to spend some time together, while the host narrated to Parson Adams several other instances in which the false promises of this squire had led people into disasters. His promises had ruined the careers of several youngman. Once he had himself fallen a victim to his alluring promises. Adams deplored his wickedness, particularly because his countenance gave indication of a Christian temperament. The host who had formerly been a sailor said that if, like him, he had traded with various nations and acquired some valuable experience, he would have ceased to trust men's countenance. Adams said that he had travelled much farther in his books and claimed that it was only through travelling in books that real knowledge could be acquired. This led to a dispute on the relative merits of study and experience, and after that to a comparison of tradesmen and clergymen. The dispute might have taken a heated turn, but just then Joseph and Fanny entered and insisted that they should depart immediately. Parson Adams agreed and the journey was resumed.

Comment. The last two chapters of Book II form a unit. **Their main purpose is to illustrate the naivette and gullibility of Parson**

Adams. He can be easily deceived by the mere appearance of generosity and kindness. Fielding has already told us that since he is utterly free of deception himself, he fails to suspect its presence in others. People might deceive if their interests were involved, but he finds it difficult to imagine that there can exist even motiveless deceit. This episode also illustrates the futility of mere bookish knowledge. Adams claims much learning and pities. Joseph for lack of it, but Joseph has seen through the deceit more quickly than Adams.

Book III

The history of Mr. Wilson ; the journey continued ; the squire of fools ; Fanny is abducted, and rescued.

Chapter 1

Art and History. In this chapter, prefatory to Book III, Fielding makes a distinction between the artist (whom he calls a biographer and who is a novelist in his case) and the historian. This distinction, in fact derives from Aristotle. The historian deals with the particular ; the artist deals with the universal. According to Fielding, a historian should be called a topographer or a chorographer, for his chief concern is to describe countries and cities, which, with the help of maps, he does pretty well, and may be depended upon ; but as to the characters and actions of men, his writings cannot be accepted as authentic. The artist or biographer may have made a mistake with regard to time and place as Le Sage and Scarron have done in some of their writings, but he is very accurate in the representation of universally recognisable human nature. Fielding gives the example of Cervantes' shepherd Chrysostom, who died for the love of Marcella. Fielding says that we might doubt that such a fellow actually lived in Spain, but can we deny that such a silly fellow really existed ? He believes *Don Quixote* to be 'more worthy the name of a history' than even a *History of Spain*, for whereas the latter is confined to a particular nation, the former is the history of the world in general.'

Fielding then applies these observations to his own work. He says that he does not want readers to identify his character with some individuals known to them. When someone says that he knows the laywer in the stagecoach, that he has met him at one time or another, the fact is that he has met *that kind of* person. In order to make the distinction absolutely clear, he makes his most celebrated statement : "I declare here once for all, I describe not men but manners ; not an individual, but a species". Two words in this statement need comment: manners, species. "By *manners* Fielding means not etiquette but the whole complex of social relationships pictured, as Fielding pictures them, in the kind of work we have come to call the novel of manners. And by *species*, of course, he means the generalized, universal figure which represent many distinct individuals." He says that it should not be thought that his characters have been concocted by him and are, therefore, not true. He has written little more, says he, then what he has seen. His lawyer is not only alive, but has been so for four

Sid Feildings wanted to universalise
his Characters than particularise them.

thousand years. Such a character has not been confined to one profession, or religion, or country, 'but when the first mean selfish creature appeared on the human stage, who made self the centre of the whole creation, would give himself no pain, incur no danger, advance no money, assist or preserve his fellow-creatures ; then was our lawyer born.' The lawyer is not, therefore, intended to imitate any one particular individual, but all such individuals, "not to expose one pitiful wretch to the small and contemptible circle of his acquaintance : but to hold the glass to thousands in their closets, that they may contemplate their deformity, and endeavour to reduce it, and thus by suffering private mortification may avoid public shame." Thus Fielding's purpose is to present universal representative figures so that mankind may recognise itself and its follies and may try to reform itself.

Chapter 2

Arrival at Mr. Wilson's. The three of them had left the inn rather late : therefore, they had not walked many miles when they were overtaken by complete darkness. Fanny, feeling tired, wanted to rest a little. They were contemplating rest when they saw some lights approaching them. And when they came near, they heard cries of a fight. On Joseph's advice, they started running, and crossing a river, they came to a cottage, where they were received by a kind man and his wife. They were given ale to drink. As they were refreshing themselves. Adams, who thought the earlier voices to be those of ghosts asked the gentleman if evil spirits did not once walk in that neighbourhood. Just then there was a knock at the door, frightening everyone. The host went out and returned soon with the news that the lights they had seen and the voice they had heard had come from a fight between sheep-stealers and shepherds. The shepherds had overpowered two of the sheep-stealers and were now on their way to the justice of the peace. This news relieved everybody.

The host was a little suspicious of his guests because or their shabby appearance. He asked Adams some questions about literature. Homer in particular, and Adams give such a learned discourse on the poetical excellence of *The Ilaid* that the host wondered if he had a bishop for his guest. He invited Fanny to share the only bed with his wife and the men to sit up with him by the fire. They had another drink, and Adams recounted the history of Joseph and their adventure on the road. Then they requested the host to narrate his story.

Chapter 3

The history of Mr. Wilson. After Adams had finished his story, the host Mr. Wilson began his history. He said that he came of a good family and was given good education. The death of his father, when he was sixteen, left him a moderate fortune, which he could get only at twenty-five. At seventeen, with only six pounds in his pocket, he left for London, aspiring to be a 'gentleman'. He could get plenty of credit on the basis of his inheritance. Soon he plunged into the dissipations of the city. He pretended to have amorous affairs with fashionable women and slandered the reputation of many of them. Adams said that he did not consider such a life above that of a vegetable and wondered how he had fallen into it. Mr. Wilson replied that it was vanity that was responsible for his degradation. Once he brought disgrace to a girl's name and was challenged to a duel by an officer of the guards but he declined to fight. Next he lived in the company of law students, drinking, frequenting plays, visiting prostitutes, and from one of them he contracted a venereal disease. After having been cured, he took a mistress, was betrayed by her, and again contracted a disease. Next he debauched the daughter of a poor widow, but when his affection began to cool down, he introduced her into the company of kept women ; she became a prostitute and ultimately died in a prison. On account of another attack of disease, he renounced all dealings with women. However, he had two more involvements with women before he swore again that he would avoid them completely. In order to divert himself, he joined a society of philosophers who believed not in God but in reason, but they turned out to be adulterers, thieves and liars. He got no peace in their company. He squandered away the whole of his fortune in gambling and in the theatre. He wrote a play but did not succeed. Next he became a lawyer's scribe. Finally, soon after buying a lottery ticket, he was imprisoned for debt. He learnt from one of his friends that his ticket had won a lottery, but he had already sold it for bread. One day he received a letter from a beautiful and virtuous young woman Harriet Hearty whom he had long loved without professing his love for her. It was her father who had bought the lottery ticket, but he had died on the day of the lottery, leaving the whole fortune to her. She had enclosed two hundred pounds in her letter. After his release from the prison, he rushed to her and both of them acknowledged their love for each other. Soon they got married. After an unsuccessful business venture, he retired to the countryside along with his wife, where they bad happily lived ever since. They were blessed with three children but the eldest of them was stolen by gipsies before he was three year old. They had not been able to find any trace of him. The memory brought a few melancholy moments to both Adams and Mr. Wilson. Then they had another round of drinks.

II digression

Comments. The history of Mr. Wilson is the second major digression in the novel. Like the history of Leonara given in book II, this also stands completely outside the narrative. The chapter heading adequately indicates its lack of connection with the main plot and if a reader so likes, he can skip it. Its only relevance lies in the story of the stolen child given towards the end of the chapter.

The history is modelled on the satiric sketches of London life by Fielding's contemporary Hogarth in *A Rake's Progross*. Another model may have been provided by Juvenal's *Third Satire*, with which Fielding was familiar. In this tradition, the simple virtues of the country life led in harmony with nature are extolled while the sophisticated corruption found in the artificial life in the city is criticised, Mr. Wilson dissipates his life in London but his abode in the

to London life [illegible]
countryside life consoles him:

countryside helps him to recover peace of mind. Battestin's view that Fielding designed this chapter as a 'key' to the meaning of the whole novel may be open to question, but it cannot be denied that its contrast of innocent goodness and corruption is central to the meaning of *Joseph Andrews.* Contrast of innocent goodness and Corruption is central meaning of Joseph Andrews:

Chapter 4

A small tragedy at Mr. Wilson's. Parson Adams was greatly moved by the story of Mr. Wilson's stolen child. He told him that since God disposes all things for the best, it is possible, he might have become a great man, a duke or a king. Mr. Wilson said that he could identify him, if there arose a need, by a strawberry mark on the left side of his breast.

The next morning, Mr. Wilson showed them round his garden that was neatly and elegantly maintained. It provided his whole family with enough exercise and diversion. Fanny had got ready by the time they came back, and Mr. Wilson was amazed at her radiant beauty. As they sat at the breakfast, Mr. Wilson had occasion to help a neighbour with something from the garden while Mrs. Wilson had to go to look after a sick neighbour. These small courtesies of life, these little acts of kindness and charity extremely pleased Parson Adams.

But even this place was not an undisturbed paradise. Presently a shot was heard, and the little girl's dog, a pet spaniel, came limping in and died at her feet. He had been shot dead by the young squire. Mr. Wilson told them that his father was too powerful to be opposed in anything.

The cheerfulness of their conversation having been interrupted by this accident, they decided to leave. They left with the usual bows and courtesies. Adams declaring that this was the manner in which the people had lived in the golden age.

Chapter 5

Public *versus* private schooling. They had not walked much when a dispute arose between Parson Adams and Joseph about public and private schooling. By private schooling, he meant education given by a private tutor like himself, whereas public schooling meant education in a private boarding school. The dispute began with Adams' remark that he considered public schooling to be the cause of all of Mr. Wilson's misfortunes. "Public schools are the nurseries of all vice and immorality", declared Adams. "All the wicked fellows whom I remember at the university were bred at them." Parson Adams declared that the first thing he took care of was a boy's morals. He would have preferred a boy to be 'a blockhead than an atheist or a presbyterian'. Joseph said that he could not argue with him, for to be sure he was the best teacher in the country. Adams agreed that he was. Still Joseph pointed out that his late master, Sir Thomas Booby, was a fine gentleman, and he was a public school product, adding that public school education prepared a student for the world. "For that very reason", replied Adams, "I prefer a private school, where boys may be kept in innocence and ignorance". Joseph, however, had a different opinion. He believed that if a boy were of a mischievous wicked inclination, no school, though ever so private, would ever make him good ; on the contrary, if he were of a righteous temper, he would be in no danger of being corrupted even in London. Besides, he had heard that the discipline practised in public schools was much better than that in private. Adams felt stung at this remark. He said that such discipline was scourging. He felt that if Sir Thomas had been educated at home by somebody (he did not utter any name, but he meant himself), it would have been much better for him. Joseph realised that his arguments had made the good Parson angry. He immediately apologised and assured him that he meant no offence. Adams said that he was angry only about maintaining good discipline at school. Then he went on to name all the famous schoolmasters. He had a feeling that he schoolmaster was the greatest character in the world, and he was himself the greatest of all schoolmaster.

The goldpiece. They soon arrived at a beautiful glade and decided to take their lunch and rest there. As they were taking their lunch, given them by the Wilsons they discovered a piece of gold wrapped in paper. Adams, thinking that it had been put there by mistake, wanted to get back and return it to them. But Joseph felt that Mr. Wilson, realising their distress, had deliberately put it there. The thought of such liberal charity made Adams very happy. Mr. Wilson had promised to pass through his parish in a week or so. So Adams thought that he would then return him this gold.

Comment. This chapter does not advance the action. Nor does it throw much light on the character of Adams. But it does place Joseph in a new light. It is for the first time that we see Joseph arguing a subject that needs understanding and insight, and he proves quite equal to his more learned companion.

Chapter 6

Discourse on ostentation *versus* charity. The title of this chapter indicates that it has some moral reflections by Joseph. On reading it, we find that these moral reflections concern charity and ostentation. In the absence of any occasion for such moral reflections—for Fielding has not linked them with any episode—one wonders what prompted Fielding to include them in the novel. But soon it is revealed that in reality, Fielding has attempted a penegyric to has generous patron and friend, the famous philanthropist Ralph Allen of Bath. Fielding was greatly indebted to his generosity and was so much impressed by his innate goodness that he tooks him as a model for the portrayal of Squire Alworthy in *Tom Jones*.

The hunting adventure and Parson Adams' miraculous escape. After lunch, Parson Adams fell asleep. The lovers sat holding each other's hands. Just then they heard the cry of hounds. Then a hare popped forth from the woods and landed just near them. Fanny became eager to save it. But with the hounds approaching fast, it ran for its life and stopped at a nearby stream. It again ran away and staggered close to Joseph and Fanny. The hounds overtook it and tore it to pieces. Since the hare was very close to where Adams was sleeping, they applied their teeth to his cassock and wig and would have devoured him, but Adams, startled awake, started running. The master of the hounds encouraged them to pursue Adams, thinking it big fun. But as soon as Joseph perceived the distress of Adams, he grasped his cudgel in his right hand and ran to his rescue. He slaughtered several dogs and laid the rest low. He virtually destroyed the whole pack. The squire also reached there, accompanied by his cronies, and in an authoritative voice, demanded of Joseph why he had assaulted his dogs. But Joseph and Adams struck such a posture that they were frightened a little. Just then Fanny, in apprehension of danger to Joseph, came there. The squire, as well as the other huntsmen, stood amazed at her extraordinary beauty. He immediately apologized to Adams for the mischief done to him and invited all of them to dinner.

Comment. This episode, rendered in a vein of mock-heroic has occasioned a lot of adverse criticism. It has an invocation to the muse of biography and has all the paraphernalia of mock epic. But it lacks the serious purpose that informs all mock epics. (Compare with Pope's *Rape of the Lock*.) It is at best low comedy, or farce. Fielding had a weakness for such comedy and it appears he could not control his boisterous temper even at the risk of spoiling the overall design of the novel. It is clear that though this episode does not lower the dignity of Parson Adams, it does not serve any useful purpose too, and should better have been eschewed.

Chapter 7

The Squire of fools. This squire was an unmarried, middle-aged man of a lecherous disposition. His plan was to make Adams and Joseph drunk and then to assault Fanny. There were all sorts of people in his company, described by Fielding as 'curs', whose only purpose was 'to turn even virtue and wisdom themselves into ridicule, for the diversion of their master and feeder'.

When they were at dinner, they made Adams a victim of several practical jokes. First of all, when Adams was saying grace, one of them pulled his chair from under him. Then another, a poet, overturned a plate of soup into his breeches. One of the waiting men mixed a large quantity of gin into Adams' ale. When the dinner was over, the poet recited an extemporaneous verse making fun of his shabby clothes. Still another, a player, repeated many scraps of wit out of plays making fun of the clergy in general. Finally a dancing master invited Adams to do a minuet and reached for his hand. Adams, however, clenched his fist and warned to carry the joke no further. The dancing master was subdued. Then another in the company, a captain, fastened a fire-cracker to his cassock and at the report Adams jumped up and danced around the room. He returned to the table and rebuked the squire for making a mockery of the laws of hospitality and making fun of his poverty. At this the squire pretended to apologise, and told him to thrash the dancing master who had set the fire-cracker. Adams said that he was innocent, and he asked God to forgive whoever had done it and to bestow on him a little more sense and humanity. The captain, with a surly look asked him if he did not want to reflect on him. Adams, smiling, said he had spoken right by accident. This offended the captain and he said that Adams was lucky his gown protected him. At which Adams clenched his fist and declared he had thrashed many a stouter person. But the captain still persisted in making fun of him. Next it was the turn of another person, a doctor, the best-educated in the company but the worst of the lot. He began with a very pompous speech, applauding what Adams had said, praising church and poverty and asking him to forgive everybody. Adams immediately, responded by saying that everything was forgiven and drank a health to the whole company. Then the doctor delivered a second speech, describing what he claimed to have been a diversion of Socrates ; his friends, dressed as king and queen, seated themselves on each side of a throne, and Socrates, as an ambassador, first delivered a speech on virtue and then sat between them and was royally entertained. Declaring it a worthy diversion, Adams agreed to play the part of Socrates. Two stools were set up as thrones with a large tub of water between them, the whole covered with a blanket secured by the captain and the squire, sitting on the thrones. Adams delivered his sermon, then sat on the blanket and fell into the tub. But he caught the squire, dragged him into the tub and gave him a good ducking, from which he caught a cold and fever that almost cost him his life. He then declared that he would not stay there even for a moment and left with Joseph and Fanny.

Comment. There is a slapstick comedy in this episode also. But like the earlier episode with Parson Trulliber, it does serve a purpose. It exposes those who pretend respectability—the squire, the doctor, the captain, the dancing master—and in contrast sets off the dignity of Parson Adams.

Chapter 8

Adams expresses contempt of riches. As soon as the squire discovered that Fanny had escaped his clutches, he sent all the people except the dancing master and the doctor after he with the orders either to bring her back or never to return.

It was a very dark night but Adams and the two lovers quickly went along till they reached an alehouse inn at a distance of seven miles. They decided to stay for the night. After the supper Parson Adams thanked the Almighty for the simple food he had eaten, expressing great contempt for the folly of mankind who sacrificed their hopes of heaven to the acquisition of wealth. These sentiments were echoed by another gentleman—a Roman priest in disguise—who

Roman Clergy (disguised) and Adams talk on wealth and morals.

sat smoking by the fire. The two agreed that wealth had little in its power to bestow. Then Adams began a long discourse on the theme of the contempt of the worldly goods, during which Joseph and Fanny retired to sleep and the host withdrew. After the discourse, the Roman priest confessed he had no money and requested Adams to lend him eighteen pence. Adams immediately said he had half a guinea and eighteen pence being too small an amount, he would share with him his money. But to his utter dismay he discovered that his pocket had been picked at the Squire's. "Sir," said the priest smiling, "you need make no excuses if you are not willing to lent me the money, I am contented". Parson Adams swore he had half a guinea and lamented that just because he had no money now, he was suspected of being un-Christian. When the host returned, the priest informed him he had no money, and to his surprise, he let him go without paying. But after his departure the host commented that he looked like a rogue, and the way he was talking about money, it appeared he had at least a hundred pounds in his pocket. Adams said that his suspicions did not become a Christian ; then without considering how he himself would depart in the morning, he went to sleep.

Comment. With this chapter also, the action has moved but a little. Its significance lies in Fielding's ironic treatment of Adams' contempt of money. He almost gives a lecture on the futility of money, to which the Roman priest agrees. But neither of them realises that without money life would be impossible. "Thus Fielding ironically suggests that any extreme, even contempt for riches, is impractical in the world where the classical ideal of *aurea mediocritas*, the Golden Mean or Moderation, is the most sensible and even most beneficial course for mankind."

Chapter 9

Fanny is abducted. It was almost morning when Joseph was awakened by the sound of some people pounding on the door. He opened the window and they asked him whether a young woman and two men were there, to which he answered they were not. But the host opened another window and said that they were. The men assured the host that the two men had abducted a young woman and they had come to rescue her. This story was believed by the host. Fanny also got up and together they awoke Parson Adams and they barricaded themselves in his room. Joseph cried that he would shoot anyone entering the room. But the host informed them that the two persons were totally unarmed. The captain then declared that he loved the smell of gunpowder and led the servants to force open the door. A fierce battle was fought inside the room, as a result of which, Joseph was knocked unconscious by the captain, Adams was subdued, and Fanny, crying and tearing her hair, was dragged away. The servants then firmly tied Joseph and Adams to the bed-posts and ordered the host not to set them at liberty till further orders from the squire.

Chapter 10

A dispute between a poet and a player. There were present in that inn a poet and a player. The poet said they did not have good plays any longer because of lack of encouragement, and also because there were no more good players. The player said that modern actors were as good as their authors, adding that it was possible to get another great actor like Booth but not another great writer like Shakespeare. Then the two fell into complimenting each other. The poet said that he had seen this player acquire a new excellence in every new play he acted in, and the player said some of the poet's lines were as good as those of Shakespeare. Then the poet asked him to repeat the tender speech from the third act of his play in which he had appeared. The player said he would have gladly obliged but he had forgotten it. The poet said he wasn't very good in it anyway, for this passage was hissed more than any other passage in the play. This dispute went on till both of them were exceedingly angry.

Comment. In the very first paragraph of this chapter, Fielding says, "Before we proceed any futher in this tragedy, we shall leave Mr. Joseph and Mr. Adams themselves, and imitate the wise conductors of the stage, who in the midst of a grave action entertain you with some excellent piece of satire or humour called a dance." He thus makes it very clear that he is going to offer a digression. The judicious reader can again skip this chapter and move on to the major suspense of the novel. But the chapter itself is quite interesting. It exposes the vanity of the poet and the player when they accuse each other for want of good plays, then their hypocrisy when they compliment each other profusely, and finally their meanness when they lose temper and fall into a very heated dispute. To those who are conerned with the questions of Fielding's art, it suggests that "Fielding for all his talk of epic unity regards his plot more as a vehicle for the realistic representation of *manners* than as an inviolable organic structure that cannot bear any irrelevancies."

Chapter 11

The consolation of philosophy. No sooner did Joseph regain his consciousness than he started groaning and bewailing the loss of Fanny. Adams tried to comfort him, first telling him that he did not blame him for his grief, since it required much more learning than he had to resist it, but as a Christian he should quickly summon reason to learn patience and submission. It was true that he had lost the kindest, loveliest, sweetest person imaginable, with whom he could have looked forward to a life of blissful contentment with lovely children and not only had he lost her but she might now be subject to the worst treatment that lust and power could inflict on her. At this point, Joseph cried out, "O, I shall run mad ! O that I could but command my hands to tear my eyes out and my flesh off !" Adams replied that if he wanted to use them so, he was glad he couldn't, and said that he had stated his misfortune as strongly as he could, but he was a Christian whose duty it was to submit to Providence.

He added that complaint was pointless, since, firstly nothing happened without Divine permission, secondly people were ignorant of the future events, and thirdly they could not get anything by mereby complaining. Joseph replied that he could listen to this sermon all day if he were not so grieved. Adams said he should not refuse to be comforted in affliction. "O ! you have not spoken on word of comfort to me yet", said Joseph. Adams was flabbergasted and asked him what he could say to comfort him. Joseph replied that he should tell him that Fanny would escape back to his arms, with all her sweetness, all her untainted innocence about her. Adams - said that perhaps she might but he could not promise, and so he must submit to the dispensation of Providence. Then he delivered another sermon on the topic, quoting from Seneca and from Boethius' *The Consolation of Philosophy*. But this philosophy could not comfort Joseph, who only mumbled to himself a few lines from Macbeth meaning that he must bear his sorrows like a man, but he must also feel them like a man. When Adams came to know that he was repeating lines from a play, he said that from plays one could get nothing but heathenism.

Comment. The chapter-heading warns us that this chapter contains philosophical exhortation 'calculated for the instruction and improvement of the reader'. However, though the suspense about Fanny is still kept unresolved, the narrative, by bringing Joseph and Adams back into focus, does not jar as much as the previous dispute between the poet and the player. It also reveals the naivette of Adams, who in an attempt to comfort Joseph almost drives him to despair by recounting all the disasters that might befall Fanny. Adams has delivered a sermon, but Joseph rightly points out that he said nothing to comfort him.

Chapter 12

Fanny is rescued. The captain was taking Fanny to the squire with the utmost expedition in his power. On the way he advised her to submit willingly or she would be subjected to other means of submission. When, the day having risen, she sought assistance from a passer-by, he threatened to gag her. However, there soon appeared on the scene two horsemen, fully armed with pistols. They recognised her and rescued her. They also captured the captain as he tried to escape. These horsemen were actually attendants to the chariot of Peter Pounce, Lady Booby's steward, who was coming a few hours ahead of Lady Booby on her homeward journey. His chariot soon reached the scene, and having been acquainted with the situation, he invited Fanny into his chariot and they proceeded to the inn. Fanny was united to Joseph. The captain was challenged by Joseph, but on refusing the challenge, was given a sound thrashing, after which he was allowed to go. The player and the poet, frightened, escaped on the poet's horse. Peter Pounce hypocritically paid his respects to Parson Adams. He then invited Fanny to ride with him but she refused. She said she would prefer the horse provided for Joseph. To Adams' delight, it was discovered to be the same horse as Adams had left behind. Thus they proceeded to Booby Hall with Adams in the chariot with Peter Pounce and Joseph and Fanny riding behind.

Chapter 13

Peter Pounce. While travelling in Peter Pounce's chariot, Person Adams observed that riches without charity are worthless. Peter Pounce replied that they had different notions of charity. To him 'charity was a mean parson like quality unbecoming a gentleman'. Adams gave his definition of charity as 'a generous disposition to relieve the distressed'. Peter Pounce replied that as long as it was a disposition and did not consist in the act, it was all right. He said he was not a very rich man and if he started giving charity he would soon end up in a parish. This brought them to the question of how much money he had. Adams said that people thought he was worth twenty thousand but he himself had believed it to be half that. Peter Pounce assured him that it was more than double that, and he had earned it all himself and had not inherited it like some people he knew who were as shabby as the parson was and whom no one of quality like himself without his good nature would allow to ride in his coach. Adams felt insulted. He said that had he known he would be thus affronted, he would not have accepted to ride in his chariot. He then jumped out of the coach, forgetting his hat, which Peter Pounce hurled after him. He joined Joseph and Fanny for the rest of the way, which was not above a mile.

Book IV

Lady Booby returns to the countryside; publishing of banns; Lady Booby's interview with Adams and his refusal to stop banns; Lawyer Scout; Pamela and Mr. Booby arrive and rescue Joseph and Fanny; the pedlar arrives and discloses the story of the stolen children; the arrival of Gaffar and Gammer Andrews; the resolution.

Chapter 1

Parson Adams, Joseph and Fanny, and Lady Booby arrived at their destination simultaneously, and they were all given a hearty welcome by the people.

Lady Booby. After Joseph had left, Lady Booby thought that she had cured her passion, but she was mistaken. She spent a very restless night and in the morning woke from dreaming of him. She thought of all his charms and she imputed his coldness to 'his youth, his folly, his awe, his religion, to everything but what would have instantly produced contempt, want of passion for the sex; or that which would have roused her hatred, want of liking to her'. When she further thought about it, she felt that she had dismissed him 'for no other fault than probably that of too violent an awe and respect for herself', which she ought to have esteemed a merit. She then cursed the hasty rashness of her temper and made Joseph once more appear innocent in her eyes. Her passion for him grew so violent that she thought of recalling him. But she was prevented by her pride which soon began to obscure his beauties. Contempt succeeded next, and then disdain, which presently introduced her hatred of the creature who had given her so much uneasiness. "These brought to her mind a thousand things in Joseph's disfavour ; everything but dislike of her person ; a thought which, as it would have been intolerable to bear, she checked the moment it endeavoured to arise. Revenge came now to her assistance ; and she considered her dismission of him, stripped, and without a character, with the utmost pleasure. She rioted in the several kinds of misery which her imagination suggested to her might be his fate ; and with a smile composed of anger, mirth, and scorn viewed him in the rags in which her fancy had dressed him."

Lady Booby thus felt she had completely conquered her passion. She asked Mrs. Slipslop how Joseph had behaved when turned away. Mrs. Slipslop replied that he had only sighed and said that he had done nothing knowingly to offend the lady and he had prayed to God to bless her, adding she wished the lady had not dismissed him. Lady Booby then accused Mrs. Slipslop of having lied and incensed her against Joseph, perhaps because of her own jealousy of the wenches. Mrs. Slipslop said that she looked upon herself as his better. At this Lady Booby flew into a violent rage and ordered her to get out. This is how she discovered that she had not conquered her passion and decided to get back immediately into the country.

The banns. On Sunday, she went to the church and sitting in her special pew, she often looked in the direction of Joseph. Parson Adams stood up and announced the banns of marriage between Joseph Andrews and Frances Goodwill (Fanny). For the rest of the service Lady Booby sat looking angrily in the direction of the women.

On her return home, she summoned Mrs. Slipslop and asked her to give an account of the adventures on the road. Then she summoned Parson Adams.

Comment. Fielding has started Book IV without any prefatory chapter and has plunged straight into action. The chapter is significant for the remarkable analysis of Lady Booby's mind, the interplay of passion, pride, hatred, revenge, and a thousand other indistinguishable emotions that assail her mind. It is the novelist's answer to those who think him incapable of psychological realism. As has been said earlier, it was the form—comic epic—that did not allow him to go deep into the minds of his characters, and not his inability.

Chapter 2

Parson Adams refuses to stop banns. When Parson Adams came to meet Lady Booby, she accused him of having ungratefully shown respect to a fellow who had been turned of her household for his misdeeds, and of promoting a match between him and an apparently well-bred girl. Adams said that he had never heard any harm of Joseph and as far as the girl was concerned, she was the handsomest woman in the parish. Lady Booby was enraged to hear him talk of beauty in a country wench and said she would be sick if she heard of beauty again. She said she did not want her to get married and produce vegabonds. Adams said that the couple had desired to consummate long ago, and then he was the sole cause of delaying it. The lady commended him for this. Adams then said that in publishing the banns he was only performing his office. The lady said that he would publish them no more without her orders. Adams answered that if anyone assigned a proper reason against them, he would be willing to stop. One reason, Lady Booby said, was that Joseph was a vegabond and would produce a nest of baggars even if they were beauties. Adams referred to Lawyer Scout who had told him that anyone who served a year gained a settlement from the parish in which he served. Lawyer Scout was an impudent coxcomb, cried Lady Booby, and ordered him to proceed no further. But Parson Adams kept standing there undaunted. He said that he would obey her in all that was lawful, but even the poor had their rights. The lady threatened to remove him if he dared to publish the banns again. But Adams replied that as long as his conscience was pure, he was not afraid of anything that man could do to him. She ordered him to leave, telling him that her doors were not open to a person who ran about the country with beauties. Adams said that he was sure she would not blame him when she had enquired into the matter further.

Comment. With the epic of the road having come to an end, the satiric delineation of manners is almost over and the action is now moving fast towards its resolution. Besides, with Lady Booby's return into the narrative we are back to the mood with which the novel began. We have already seen Parson Adams' simplicity, integrity, but what we see in this chapter is rare nobility that he is able to preserve in face of even the greatest threat, and the greatest temptation.

Chapter 3

Lawyer Scout. In the aftenoon, Lady Booby summoned Lawyer Scout and attacked him most violently for meddling with her servants. He said that all that he had done was to tell Parson Adams, perhaps rightly, that a year's service gained settlement. Lady Boody said, "I am resolved to have no discarded servants of mine settled here, and so, if this be your law, I shall send to another lawyer.'' Scout asserted that even a hundred lawyers could not alter the law, but he could prevent the law's taking effect. Then in a very roundabout way of talking, he told her that Joseph was not settled in fact, and so not an inhabit, and so not of the parish, and so not permitted to publish banns. Lady Booby said that she did not understand his gibberish, but she was concerned only with preventing beauties from producing burdens to the parish. Scout was amazed at the word 'beauties', and Lady Booby said that this was how Adams had described Fanny. Scout declared her to be the ugliest creature imaginable. But even ugly woman bore children, said Lady Booby, and this was what had to be prevented. Scout said he would take care of Adams, whose

Lady Booby doesnot-wish Fanny and Joseph to be married – wants Justice Frolick to send Fanny out of the Parish –

interest in the case must be confined to his fees, and he would seek the co-operation of Justice Frolick who would definitely commit Joseph at the mention of her name. He assured her that there would be nothing to fear from the ugly slut as well. The lady wanted to be sure that she was despatched out of the parish. Scout said that the law could not allow such a power, but the justice would surely stretch it as far as possible.

Comment. This chapter exposes the hypocrisy of Lawyer Scout, but Fielding is careful to tell us that he is not a genuine lawyer : "This Scout was one of those fellows who, without any knowledge of the law, or being bred to it, take upon them, in defiance of an act of parliament, to act as lawyers in the country, and are called so. They are the pests of society, and a scandal to a porfession, to which indeed they do not belong, and which owes to such kind of rascallions the ill-will which weak persons bear towards it."

Chapter 4

Pamela and Mr. Booby arrive. Lady Booby spent the next day in great anxiety. On Tuesday she again went to the church and heard Parson Adams publish the banns again. When she returned home, Mrs. Slipslop met her and told her that Lawyer Scout had taken both Joseph and Fanny to the justice. Lady Booby said they deserved it, and asked her why she had mentioned their names to her. Mrs. Slipslop said, "Is it not a pity such a 'graceless' youngman should die a 'virulent' death ? I hope the judge will take 'commensuration' on his youth." Lady Booby who had not desired the removal of Joseph, especially with Fanny, began to think how to extricate Joseph from such a situation. Just then she was informed of the arrival of her nephew Booby with his wife, the 'virtuous' Pamela. Lady Booby felt that this might delay the proposed marriage and so welcomed them with more civility than Mr. Booby had expected. After a little while, Mr. Booby left 'on some business of consequence'.

"Mr. Booby saves Joseph and Fanny from going to the Prison"

Chapter 5

Joseph and Fanny are saved from being committed to Bridewell Prison. Squire Booby, on being informed of Joseph's predicament, rushed to the court of the justice, who happened to be known to him, just as Joseph and Fanny were about to be sentenced to Bridewell prison for cutting a hazel twig from a field owned by Lawyer Scout. Mr. Booby took the two in his custody, made Joseph wear the fine clothes he had taken with him and then brought both of them to Lady Booby, picking up on the way Parson Adams, who was coming to help them. He told Lady Booby that he had his wife's brother below, dressed as a gentleman, and though he had been her servant, he would request her to receive him in her family. For Lady Booby, it was a stroke of great fortune much beyond her expectations. So she readily agreed to the proposal. But when Mr. Booby told her that there was a young woman also, she firmly refused, saying she was not willing to admit every trollop in the country. Mr. Booby said that he had never seen such sweetness and innocence, joined with such beauty, but this only made Lady Booby angry. Mr. Booby begged pardon of her and went down to fatch Joseph, who, leaving Fanny in the care of Parson Adams, followed the squire.

Chapter 6

Joseph and Pamela are united. Joseph and Pamela were united to each other amidst tears of joy on both sides. In the evening, he was persuaded to stay at Lady Booby's for they told him that after his having been accepted by her, the parish did not have any suitable place to accommodate him. Early in the morning he visited Fanny and obtained the permission of Parson Adams to marry her the following Monday. Then he returned to Lady Booby's for morning break fast. The lady had a discussion with Mrs. Slipslop the night before, after which she had concluded that she was justified in marrying Joseph Andrews.

Chapter 7

Mr. Booby and Pamela try to dissuade Joseph from marrying Fanny. Next morning Lady Booby got up from her dream of Joseph Andrews and immediately sent for her nephew. She advised Mr. Booby to try to dissuade Joseph from marrying Fanny, for it would demean his family with poor relations. Mr. Booby readily agreed to do it. He found him with Pamela, and after apologising for what initially might appear to him disagreeable, he told him that if he had any value for his alliance or his friendship, he should give up the thought of engaging further with a girl who was much beneath him. He agreed the girl was beautiful but insisted that beauty alone was a poor ingredient, and would make only an uncomfortable marriage. Joseph assured him that her beauty was her least perfection, and he was not aware of any virtue that she did not possess. Mr. Booby said that he could find her equal in these among her superiors in birth and fortune and, therefore, should avoid a match that might break his parents' hearts. Joseph replied that he was not obliged to sacrifice his happiness to their whim, especially if they acted out of a wicked pride. He concluded that he was resolved not to give up his dear Fanny, even if he could raise her as high above her present station as Mr. Booby had raised his sister. Mr. Booby did not find the comparison agreeable. He said that Pamela was in every way superior to Fanny, in beauty as well as in merit. However, Joseph was quite determined to marry Fanny. Finding her husband ineffective Pamela took up the pleading. "Brother", she said, "Mr. Booby advises you as a friend; and, no doubt, my papa and mamma will be of his opinion, and will have great reason to be angry with you for destroying what his goodness hath done, and throwing down our family again, after he hath raised it. It would become you better, brother, to pray for the assistance of grace against such a passion than to indulge it". Joseph did not expect it of his sister. He said, "Sure, sister you are not in earnest ; I am sure she is your equal, at least". To which, Pamela replied, "She was my equal, but I am no longer Pamela Andrews, I am now this gentleman's lady, and, as such, am above her". This discourse, so distasteful to Joseph, was luckily interrupted by a call to breakfast.

An effort to assault Fanny. Fanny was then waiting for Joseph in an avenue outside the house. A young gentleman, accompanied by servants, approached her to ask if that house belonged to Lady Booby. But he was so much struck with her beauty that he swore he would kiss her. Fanny, in order to avoid a scene, submitted to a kiss, begging him not to be rude. But the gentleman caught her in his arms and tried to kiss her breasts, which she resisted with all her strength. In fact, she held her own, and being soon out of breath, he quitted her. He ordered one of his servants to hold her till he returned from the visit, and entered the house. But the servant, who was considerably stronger, began to solicit for himself and even tried to assault her. Just then Joseph arrived and though he was punched in the nose, which drew blood, he knocked his opponent unconscious. Then he promised Fanny never to leave her again, and they returned to Parson Adams' house.

Comment. In this chapter, Fielding completes the satire on Pamela that he began in his *Shamela*. If we try to read between the lines, we find her infinitely cleverer than Mr. Booby, giving credence to the feeling that she has manoeuvred the whole episode in such a manner that Mr. Booby has been trapped to marry her. And her rise in the social scale has made her an insufferable prig. Her pride and her lack of sympathy with Fanny, who, Joseph has rightly pointed out is definitely her equal, betray her utter lack of humanity. Notice that in the few mentions Fielding makes of Pamela, he so much overplays her 'virtue' that our one meeting with her is enough to disillusion us completely and to reveal her real meanness.

all passions in excess are a sin - Even
love should be subservient to duty -

Chapter 8

Joseph asks for an immediate licence of marriage which Adams refuses. Mr. Adams, good but practical, did not like the part being played by Adams in the Joseph-Fanny affair. She had cherished great hopes of the advancement of her family through Lady Booby, but her husband by annoying the lady was shattering all of them. She tried to explain all this to Adams but to no effect.

Just then Joseph and Fanny entered. Joseph said he would never have an easy moment till Fanny was absolutely his and he requested Adams for an immediate licence but Adams refused, saying that his haste arose either out of impatience or fear. If he was impatient, he was being a victim of his carnal desires and so was committing a great sin. And if he was afraid, it showed lack of trust in Providence. All passions are criminal in excess, said Adams, even love, which must be subservient to duty.

Adams' youngest son is drowned ; and rescued. Just then a neighbour brought the news that Adams' youngest son had been drowned. On hearing the news, Adams immediately gave way to excessive grief. Joseph tried to comfort him, using arguments from his own discourses, but Adams refused to be comforted. He said that if it had been any but his youngest son, he would have borne his grief with better patience. He aked if he would never see his child again, and Joseph replied that he would, and in a better place. Just then the child, wet but alive, ran into tell them that he had been saved by a poor pedlar. Adams' joy was as great as his earlier sorrow had been.

The discourse is resumed. When this tumult was over, Adams resumed his discourse. But Joseph, impatient by now, remarked that it was earier to give advice than to take it. Adams rebuked him saying the loss of a child was one of those great trials where one's sorrow was likely to becomes immoderate. Joseph said that then he would love his wife without moderation. Adams said that he was being foolish. But Mrs. Adams told her husband that he was talking nonsense and encouraged Joseph to love his wife as much as he liked. This conversation was interrupted by a knock at the door.

Comment. Fielding again forgets his plot to indulge in a joke. And this time the joke is on Parson Adams who refuses to be comforted on his son's being drowned. Joseph uses exactly the same arguments that Adams earlier used to comfort Joseph when Fanny was abducted but they have no effect on Adams, and therein lies the joke.

Another purpose served by this chapter is to reintroduce into the story the poor pedlar who is to play a very significant role in the resolution of the plot.

Chapter 9

Beau Didapper. It was Lady Booby, accompanied by Mr. Booby, Pamela and Beau Didapper the gentleman who had kissed Fanny, who had knocked at the door. Their visit took by surprise all those who were present in the cottage. Lady Booby was very rude to Mrs. Adams, who was repeatedly requesting them to take seats.

Lady Booby had actually brought Beau Didapper to Fanny in the hope that she might be enticed by him and get away from Joseph. Beau Didapper was very short, just four feet five. had very little hair and was a physical wreck. Moreover he was a coward and a sycophant who ridiculed the imperfections of others. He was of course dressed elegantly, but it was certainly foolish on the part of Lady Booby to hope that he could entice a girl like Fanny with only his dress.

While Didapper was looking at Fanny, Lady Booby asked Adams' little child who was still drying himself by the fire if he could read. He said he could, at which she encouraged him to read something in order to give more time to Didapper to be with Fanny.

Comment. Both this and the next chapter are a digression, which appears very distasteful at this moment when the story is nearing its end. Beau Didapper has been painted in such repulsive colours that most of the critics have felt that there was some personal grudge at the back of this portrayal, though nobody has been able to trace the original.

Chapter 10

Leonard and Paul. What the little son of Adams read to Lady Booby was the story of two friends Leonard and Paul. Leonard, meeting his friend after many years, invited him to visit his house, which Paul did. During the visit he tired to observe the behaviour of Leonard's wife. He discovered that she was quite sweet-tempered. But she had one blemish in her character—she was contentious and liked to argue her claim to be right even in the smallest matter. He secretly advised his friend to let her have her way even if she was wrong ; and he gave a similar advice to his wife too. Then in private he would tell each of them that his or her arguments were right and win favour for himself. Thus he had a nice time at his friend's. However, eventually his plan was discovered and Leonard rebuked him for having played this trick with them. The reading was broken off at this point.

Chapter 11

Joseph and Beau Didapper fight. While Lady Booby engaged herself in listening to the story, Beau Didapper tired to be free with Fanny. At one stage he tried to lay his hands on her. Joseph who had been restraining himself could not stand this and he gave him a sound box on the ear. The Beau pulled his sword and Joseph picked up a cudgel. The fight was stopped with the intervention of Parson Adams. Then all of them, including Mrs. Adams, started rebuking the two lovers till Fanny was in tears. At this, Joseph picked her up, and, brandishing his cudgel, carried her away. After Lady Booby's party had left, Mrs. Adams was very angry with her husband for siding with Joseph. Then Joseph and Fanny returned, along with the pedlar, to tell them that Joseph had arranged dinner for all of them at the local alehouse called *the George*.

Chapter 12

The pedlar discloses that Fanny is Pamela's sister. While taking supper, the pedlar told them a strange story. He said that once he was a drummer in the army and he had taken up with a female vegabond who lived with him like his wife till her dying day. Just before her death, she told him that once he had lived in the company of gipsies and had stolen a two-year old girl and sold it to Sir Thomas Booby of Somersetshire. 'She also told him that this girl was actually the daughter of a couple known as Andrews who had another daughter by the name of Pamela. It was immediately clear that this girl was Fanny. This story made Fanny to be Joseph's sister. While Fanny fainted and Joseph turned pale, Parson Adams immediately went on his knees to thank God that the sin of incest had been prevented.

Comment. This chapter may be taken as a kind of reversal used in the **Greek** drama to complicate the plot. It shows the influence of drama on Fielding's technique of fiction writing.

Chapter 13

Lady Booby in despair ; is delighted to know Fanny's identity. What had transpired at Parson Adams' was not Palatable to Lady Booby. She returned in a desperate state of mind, and excusing herself to the rest of the company, she went to her room and threw herself down in a frenzy. Mrs. Slipslop tried to comfort her by telling her that Beau Didapper had plans to abduct Fanny that night. The lady sent her to encourage him in his intentions. After her departure she again experienced acute mental conflict in which she sometimes revealed herself for loving a footman and sometimes Joseph for his ingratitude. Ultimately she decided that she would make her reason prevail upon her passion and would tear the image of Joseph from her bosom. Just then Mrs. Slipslop rushed in with the news that Joseph and Fanny were brother and sister. The lady immediately conveyed the news to Mr. Booby and Pamela. At the instance of Mrs. Booby, she summoned the pedlar, who repeated the same story. Mr. Booby said that it would be confirmed the next day when Pamela's parents were due to come there. This news had made Lady Booby so happy that she entertained everyone to dinner and invited them to stay the night.

Chapter 14

Beau Didapper's plans to rape Fanny and its farcical consequences. That night, Beau Didapper, according to his plans proceeded to rape Fanny, but by mistake, he ended up in Mrs. Slipslop's bed. The lady, in order to prove her chastity to her mistress, made a loud uproar which awakened Parson Adams sleeping in the next room and he rushed in to her help. In the darkness, he caught hold of Slipslop while Didapper managed to escape. Adams felt he had caught hold of a witch and went on wrestling with her till Lady Booby appeared with a candle to discover Adams holding Slipslop by the hair. She rebuked Adams but diamond buttons and a piece of lace shirt laying there disclosed to her the truth. She sent Parson Adams back to bed, but he made the wrong turn and entered Fanny's room where he quietly climbed into bed by Fanny's side. When this situation was discovered by Fanny and Joseph in the morning, they were amazed. But he managed to explain to them what had happened and they believed him. Adams, however, felt he had been bewitched.

Comment. Fielding excelled in the kind of farce he had attempted in this scene. In *Tom Jones* he employs similar devices more often, but there, being an integral part of the plot, they are quite acceptable. In *Joseph Andrews*, Fielding has not been able to integrate such scenes with his major plot and, therefore, these scenes appear to be distracting the readers rather than amusing him.

Chapter 15

The resolution. Next day, Gaffar and Gammer Andrews arrived on the scene. Mr. Andrews emphatically denied having lost any child to the gypises, which was quite reassuring to the lovers. But Mrs. Andrews immediately embraced Fanny crying she was her daughter. Then she explained that the theft had occurred while her husband was away in the army. The gypsies had taken away her daughter and put in her place a sickly boy whom she nursed as her own. She never disclosed this secret to her husband since she found him quite in love with the boy, who was obviously Joseph. On the pedlar's questioning her she confirmed that the child had a strawberry mark on its breast, which Joseph immediately proceeded to show. This remark reminded Parson Adams of what Mr. Wilson had told him. He was going to identify the lost child when Mr. Wilson himself walked in and was at once identified as Joseph's father. Everyone shed tears of joy, except Lady Booby, who left in a hurry.

Comment. The resolution is a kind of parody of the ending employed by the usual romances (but also of the ending of *Oedipus Rex*) where all kinds of contrivances including stolen children, birth marks, etc., are used to first complicate and then resolve the plot. "Fielding's resolution is 'logical', but depends entirely on his contrivance of the wildest kind of coincidence, and points again to the fact that his plot was merely a vehicle for the comic idea."

Chapter 16

Happily ever after. At the invitation of Mr. Booby, Joseph and Fanny were happily married in his parish church. He also gave Parson Adams a living of one hundred and thirty pounds a year. The pedlar became an exciseman. Lady Booby returned to London, where she soon lost herself in the city pleasures and a young captain made her quickly forget Joseph. Joseph, with the help of the dowry provided by Mr. Booby, purchased an estate quite close to that of his parents and said that he would imitate them in their retirement, **'nor will be prevailed on by** any booksellers, or their authors, **to make his appearance in high life'**.

1. Fanny is MR and Mrs. Andrews daughter
2. Joseph is the stolen son of MR. wilson.
3. Pamela is the sister of fanny.

" Virtue is a personal ingrediant and need not be paraded through the Streets."

Motiyar Rainawari
SRINAGER-190003
KASHMIR

8

Characterisation in 'Joseph Andrews'

Bragger's hypocracies exposed-

A novel of character. *Joseph Andrews* is written in the picaresque tradition and as such it should be described as a novel of adventure. But so fascinating are its characters so vitally and persuasively alive, that if we in the twentieth century still read it with interest, it is for their sake rather than for the sake of their adventures which are often ridiculously childish. A careful study of the novel should immediately reveal that these adventures are used merely as an excuse to introduce certain characters and depict some interesting incongruities of human nature. Joseph gets robbed and Adams loses the way so that some bragging hypocrites may be exposed. Hadn't Joseph been deprived of all his belongings and thrown into the ditch, virtually naked and half dead, how could we have known the interesting but shameless drama of human behaviour enacted by the passengers in the stage-coach in Book I, chapter 12 ? It is clear that but for these adventures we would have been deprived of the entertaining (they were not entertaining to Adams and company) company of Mrs. Tow-wouse, Parson Barnabas, Parson Trulliber, the Squire of Fools and the Squire of False Promises. Digeon is quite justified in describing *Joseph Andrews* as a character-novel. Joseph Andrews is a character novel,

Characters are life-like. *Joseph Andrews* takes us into a vast gallery of characters. Some of them like Parson Adams and Mrs. Slipslop are delineated with considerable fullness of details ; others like Barnabas, Peter Pounce or Beau Didapper are just touched off with a few bold strokes. Some of them reveal themselves gradually and progressively ; others are known and understood at first glance. But all these characters share one important quality : they are all so life-like. Fielding describes them with such a confident air that they all throb with life. They draw their vitality from their creator who gives one the impression that he knows everything there is to know about his characters whether or not he is telling us all. In *Tom Jones* he claims that it is my business to relate matters of fact with veracity, and he vindicates this claim in all his writings. That is why Hazlitt thinks that 'as an observer of human nature Fielding is little inferior to Shakespeare' and Byron remarks that 'Fielding is the prose Homer of human nature'.

It is noteworthy that Fielding's characters are both true to human nature and interesting. They are not essentially amiable or admirable ; in fact, some of them—Lady Booby, Beau Didapper, Trulliber—are definitely repulsive and contemptible : but they all have the capacity to fully engage the reader's mind. The one character that appears to be uninteresting is Mr. Wilson but even he is not completely wooden.

Parson Adams
Parson Barnabas
Parson Trulliber

Quite different from each other
Adams superior to them all

Characters are clearly distinguished from one another. An important feature of Fielding's art of characterisation in *Joseph Andrews* is that it is utterly free from vagueness and indefiniteness. All characters are clearly distinguished from one another. This is particularly remarkable in view of the very large number of characters following the same profession. In the course of the novel we meet at least ten representatives of the publican class, landlords and landladies of inns and alehouses, but each one of them is clearly individualised. In Book I chapter 11 we meet the owner of *The Lion*. Timotheus, commonly called plain Tim. In countenance he resembles the lion while his disposition savours more of the sweetness of a lamb. Being well-versed in history and politics, with a smattering of law and divinity, he is well-qualified to render himself agreeable to all his customers. In book II chapter 3, we meet another innkeeper who astonishes Parson Adams by his flipping attitude towards religion. We meet yet another one in Book II chapter 5, a 'surly' fellow, whose jealousy leads to a very furious battle in which Adams is doused with blood. The innkeeper we come across in Book II chapter 17 has been the master of a brigantine and has seen the world. Adams discovers him to be quite kind-hearted. There is nothing common among the four innkeepers referred to above, except the fact that they have a common profession. The first landlady we meet in Book I chapter 12 is Mrs. Tow-wouse. She is so ill-mannered and short-tempered that we have to believe her when she boasts, she can make her house too hot to hold the Devil. She is quite different from the obsequious and garrulous wife of the landlord of *The New Inn*. In the same way the several clergymen and country squires who are introduced in the novel are clearly distinguished from one another. The native and gullible but noble and dignified Parson Adams bears no similarity with either Parson Barnabas to whom punch is more important than prayer or with Parson Trulliber whose corpulence, a loud braying voice and hypocritical greed give him a hoglike appearance. A critic draws our attention to another very interesting feature when he illustrates how the same passion or pre-possession manifests itself differently in the different individuals who harbour it: "Thus, the same appetite or lust operates in one way in the gentle and cultivated mind of Lady Booby, in another way in the coarser disposition of Slipslop, and in yet another way in the simple little Betty, the chamber-maid at 'The Dragon'. Likewise the same greed or avarice takes one form in Parson Trulliber, another in Peter Pounce, and another in the miserly father of Leonara in the 'History of the Unfortunate Jilt'. Fielding confessed that the delineation of such differentiations cost him much labour, and particularly recommended the study of them to his judicious readers."

Characters are transcribed from real life. Fielding usually models his characters after someone he knows very well. Parson Adams is partially modelled on the Reverend William Young. Like Adams he was a scholar and devoted to Aeschylus. He also resembled him in his trick of snapping his fingers and his habitual absence of mind. Peter Pounce is modelled on the miserly Peter Walter of

Stalbridge Park. Fielding knew him personally as a notorious usurer and disliked him. He was also satirised by Pope. Timotheus, the landlord of *The Lion* appears to be drawn after Timothy Harris, a pleasant, well-mannered publican. He was very cordial and courteous with his customers, though he often confessed in private that being the owner of an inn, he was often forced to keep company with 'uncongenial' guests. Parson Trulliber was Fielding's first tutor, Mr. Oliver of Motcombe, though the resemblance was denied by his widow. The Squire of Fools at whose instance Parson Adams is subjected to some humiliating practical jokes in Book III chapter 7 is almost certainly drawn after John Second Duke of Montagu, an aristocratic buffoon, notorious for his stupid school boy pranks. The original behind Beau Didapper has not been identified but his description is so maliciously realistic that it appears for certain that he was some young gentleman whom Fielding knew at close quarters and who had somehow incensed him. The depiction of Fanny has obviously been influenced by Fielding's wife Charlotte Cradock.

However it should be clearly understood that Fieldings does not just transcribe from life. His characters draw from both observation and invention. He takes real life models but fuses fact and fancy and adapts them to the needs of the novel. He recombines the traits, exaggerates here, moderates there, sometimes heightens an idiosyncracy, sometimes tones it down, and produces a character quite original. In this respect, in his Preface to *Joseph Andrews* Fielding remarks :

> "For though everything is copied from the book of nature, and scarce a character or action produced which I have not taken from my own observations and experiences : yet I have used the utmost care to obscure the persons by such different circumstances, degrees and colours, that it will be impossible to guess at them with any degree of certainty."

He doesn't make psychological analysis of characters

No psychological analysis of characters. In the delineation of his characters, Fielding usually makes no attempt at any minute psychological analysis in the manner of Richardson. This refusal to go into the inner recesses of his characters minds is a conscious decision on the part of the novelist and doesn't at all imply that his knowledge of human nature is in any way inferior to that of Richardson, or, as Dr. Johnson believes, that Fielding is contented with 'the husk of life' while Richardson is concerned with the 'kernel', or that Fielding being a 'superficial observer' draws only 'characters of manners' while Richardson being capable of diving into the recesses of human heart, portrays 'characters of nature'. The fact is that Fielding's characters are as much distinct individuals. 'characters of nature', as those of Richardson. Only, the two great masters differ in their methods of character-delineation. Fielding has essentially a comic vision and a writer of comedies has to avoid the analytical method. Secondly, while Richardson reveals his understanding of the recesses of human consciousness by means of diaries and letters which are in reality soliloquies, Fielding reveals it by means of dialogue. Richard-

Richardson depicts characters through soliloquies Fielding does it through dialogues.

son is analytical, Fielding is dramatic. However, when Fielding chooses to analyse, he is not incapable of it ; for example, he gives a very convincing account of the violent emotions in the heart of Lady Booby in Book I chapter 9 and again in Book IV chapter 1. There is also the internal conflict in Leonara's mind upon the claims of her rival lovers in Book II chapter 4. However, in general, Fielding is content to reveal his character through dialogues. The single dialogue between Peter Pounce and Parson Adams in the chariot in Book III chapter 13 reveals the true nature of Peter Pounce as convincingly as might have been obtained from half a dozen pages of analysis.

Characters are both local and universal. As pointed out earlier, Fielding has real life characters as most of his models. His characters are the true representatives of the eighteenth-century society. In fact Fielding is the true historian of the eighteenth-century manners. Booby and Didapper, Trulliber and Barnabas, Peter Pounce and Slipslop are all typical products of the eighteenth century. But underlying their local and temporal forms, these characters also reveal the true universal nature. They are the hypocrites, the gallants, the misers and the debauches one can find anywhere. These characters are local as well as universal, individual as well as types, that is their beauty. (Representatives of 18th. Century world).

No caricatures. Fielding usually avoids caricaturisation. He does have a perceptive eye for eccentric and comic traits and takes delight in depicting them. Occasionally he heightens them also. The pecularities of Slipslop and Trulliber are obviously heightened and intensified. But this is at best accentuation and not distortion. It does not stagger our belief in the substantial truth of these characters. The one great master in the art of caricaturisation is Dickens ; his characters—Mr. Micawber, Mrs. Gamp, Mr. Pecksniff—catch the reader's eye. But they are flat in E.M. Forster's sense of the word. They are incapable of surprising us. Most of the characters in *Joseph Andrews* are episodic and make only short appearances, but we do get the feeling that there is more to them than we see. They can definitely surprise us. "Fielding claims to describe a species and not an individual", says Walter Allen, "but he always describes the species in terms of the individual. Trulliber may stand for every boorish, semi-illiterate parson of the day who was more farmer than priest ; but in the first instance he is Trulliber. He appears in one chapter but he is rendered with such fierce intensity that we feel that he and the type he represents, have been caught and pinned down for ever and for good. We do not need to know more of him ; but we are persuaded that if we wished to we could." (does not depict aristocratic class)

His characters are real. and not distorted: they don't surprise us —

Characters mostly from lower and middle classes. Characters only homely and pedestrian. Fielding's world is mainly the world of middle and lower classes. A character like Lady Booby makes only a rare appearance. Fielding usually avoids depicting members of the aristocratic classes. The aristocracy was perhaps a little too artificial and conventionalised to arouse genuine interest in an imaginative writer. Secondly, Fielding understands best only homely and pedestrian men and women. One of the eminent critics points out :

> He (Fielding) could not understand either a great saint or a great sinner. He had no comprehension of spiritual favour or exaltation, which he would have deemed mere ebullition of hypocrisy or folly ; nor, on the other hand, did he really plumb the abysses of the reprobate and abandoned soul. Ordinary human nature, not exceptionally glorified nor exceptionally debased, was the subject of his investigation ; the extraordinary potentialities of humanity for good and evil were not taken into account in his philosophy.

Self-portraiture in 'Joseph Andrews'. Fielding has given a part of his own self to three characters in *Joseph Andrews*—Joseph Andrews, Horatio and Mr. Wilson. Joseph Andrews, with his fine features, well-proportioned limbs and distinguished air is supposed to represent Fielding himself in the later stage of his career. Horatio, the lawyer in the story of Leonara, with his dignified appearance, his temper slightly saturnine but untainted by moroseness, his wit inclined to satire, also bears some resemblance to his creator. Most of the autobiographical touches, however, occur in the account of Mr. Wilson. Mr. Wilson's experiences in London including his dabblings with theatre, his hack work, his marriage with Harriet Hearty correspond roughly with Fielding's early experiences. Like Mr. Wilson, Fielding also took delight in rural pursuits and was deeply attached to his little children.

Fielding demonstrates his
Character in three Characters:
1. Joseph Andrews:
2. Horatio
3. Mr. Wilson — *

Feilding also took delight in rural
pursuits and was deeply attached
to little Children —

Adams is the Centre of attraction in this novel - He is the Comic hero - If occasion demands - he is hero pure and simple -

9

Major Characters

(A) PARSON ADAMS

The centre of interest. Although the novel is titled *Joseph Andrews*, it is Parson Adams who is the centre of interest. Fielding himself was quite aware of this ; that is why he added prominently to his title-page the name of Adams. "If he is not the real hero of the book", says Austin Dobson, "he is undoubtedly the character whose fortunes the reader follows with the closest interest". Dudden too agrees on this point : "That agreeable youngman, Joseph, may be the centre of the plot ; but it is the 'old foolish parson' that is the centre of interest." Digeon describes him as 'a comic hero' and then goes on to qualify : "indeed a hero pure and simple, if occasion demands".

Adams is one of the most original creations. Fielding himself claims that he is 'not to be found in any book now extant'. It is true that while inventing him, Fielding had his eye on two models—the Don Quixote of Cervantes, and his own living friend, the Reverend William Young. Adams does have the Quixotic naivette and he shares with William Young the love of Aeschylus, the habit of snapping fingers and the most amusing absent-mindedness. But he is not a literal copy of either of them. Working with the materials which these models furnished, Fielding's imagination evolved the strikingly new conception of the absent minded scholar-parson—a character of perfect simplicity, and at the same time, of singular goodness, distinction and charm. Adams captured the imagination of the readers and writers alike. Sterne's 'my uncle Toby', Goldsmith's Dr. Primrose, and Thackeray's Colonel Newcome are considerably influenced by him. He has been described as 'the grandest delineation of a pattern-priest which the world has yet seen'. In the opinion of Scott, the creation of Parson Adams 'alone is sufficient to stamp the superiority of Fielding over all writers of his class'.

Strong fist - wrist - very long legs -

Physical appearance. Adams' physical appearance is really interesting. He has a 'comical' face, with bearded chin and deeply wrinkled cheeks ; a fist 'rather less than the knuckle of an ox', with a wrist which Hercules would not have been ashamed of'. His legs are so long that they almost touch the ground when he rides on horseback. He usually wears a tattered old cassock, partially covered by a short great coat which reaches but half-way down his thighs. On his head he wears a periwig, which at night he turns inside out and binds to his scalp with a red spotted handkerchief, and an old tattered hat. In his hand he carries a stout crabstick. His appearance is so shabby and unparson-like that it is difficult to blame Trulliber for having mistaken him for a pig-dealer. In addition, he has various uncouth mannerisms. He is in the habit of snapping his fingers, striding or capering about the room when excited, fetching deep groans when grieved or shocked, and shouting 'Heureka, heureka!' when a happy idea strikes him. (Aged 50)

Physical prowess. Though fifty years of age, Adams is magnificently strong and healthy. He has an unfailing appetite, drinks immense quantities of ale, and is a constant smoker. He is extremely fond of walking, and pursues this exercise with surprising vigour. With his great strides he can out-distance a heavy stage-coach or a rider on horseback with a woman on the pillion. He is constitutionally tough and cares nothing for a tumble from his horse, or for a wetting or a drubbing. He knows how to use his huge fists effectively either to defend himself or in aid of the weak. He can easily lay a churlish innkeeper sprawling on the floor or knock out the fellow who tries to molest Fanny. When a practical joker ventures to take liberties with him, he gives him a good ducking, and when he is attacked by the Squire's men at 'The New Inn', he fights like a madman. The novel is full of such rough encounters of his. But it must be said in his defence that he never strikes a blow unless an assault is first made on himself or on his friends.

As a curate. Parson Adams is only a curate. He lives in the parsonage in Sir Thomas Booby's parish but has charge of three more chapelries. He preaches every Sunday in all the four churches. He is a very conscientious priest. He looks on his parishioners like his own children and they too regard him with affection as an indulgent parent. But he insists that the villagers consult him on all matters of importance and act in conformity with his counsel. In doctrine he is a latitudinarian, and a disciple of Bishop Hoadly. In practice, however, he is something of a high churchman. He conducts services on saints' days, insists on strict observance of the forms of the church and takes an exalted view of his sacred office. "It was his maxim, that he was a servant of the Highest, and could not, without departing from his duty, give up the least article of His honour or of His cause to the greatest earthly potentate. Indeed, he always asserted that Mr. Adams at church with his surplice on, and Mr. Adams without that ornament in any other place, were two very different persons." In remuneration of his service he receives a meagre stipend of £23 a year. Since he has a large family of a wife and six children to support, it is difficult for him to afford a bare living.

A man of great learning. It would be difficult for anyone to imagine that a man of Adams' shabby appearance can also be a man of exceptional learning. Educated at the University of Cambridge, he has made himself familiar with many languages, and, in particular, has acquired a masterly knowledge of the Greek and Latin classics. He can lecture on Homer like a university professor, and he can profusely quote from Theocritus, Virgil or Horace to illustrate his sentiments. He has also read the Stoic moralists. His favourite author, however, is Aeschylus. He has transcribed a copy of the Aeschylean tragedies with his own hand and has been carrying

Considers dramas as nothing but heathens

it with him for more than thirty years. **Whenever he can snatch a leisurely moment, he settles down to meditate on Aeschylus. With** the modern literature—except for a few books of divinty—he does not have even a nodding acquaintance. The history of the last thousand years is to him almost a blank. He has read neither Shakespeare nor Pope. His attitude towards plays can at best be described as contemptuous. When, in Book III chapter 11, Joseph quotes to himself a few lines from *Macbeth*, Adams remarks that there is nothing but heathenism to be got from plays. The only English tragedy with which he is acquainted is Addison's *Cato* ; and the only English comedy which he thinks fit for a Christian is Steele's *Conscious Lovers*. The newspapers he entirely neglects. He hasn't even heard of the most popular periodical of his age, *The Daily Gazetteer*.

Virtually unequal to the world of reality. Just as Don Quixote imagined himself living in the vanished world of chivalry, so Adams imagines himself living in the vanished world of Greece and Rome. He is as ignorant of the real world of his own day 'as an infant just entered into it could possibly be'. The devious ways of contemporary mankind are quite beyond his comprehension. He cannot believe that anyone can be so wicked as to belie that character of a neighbour out of spite. He cannot suspect that a mad and a woman might live together without being married. He cannot detect hypocrites. He cannot see farther into people than they desire to let him. Being so naive and guileless he is constantly imposed upon. He is as easily taken in by the sentimental bragging of a pseudopatriot (Book II chapter 12) as by the pious platitudes of a hypocritical parson (Book II chapter 14). In Book II chapter 16, he falls an easy victim to the Squire of False Promises ; and in Book III chapter 7, he is taken in by an absurd tale about 'a favourite diversion of Socrates'. In the course of his wanderings on the road he does experience some rude awakenings. He is amazed and horrified to see so much cruelty, perfidy, and profligacy in fair-spoken, well-mannered, and seemingly right-living men and women. "Good Lord !" he exclaims on one occasion, "What wickedness is there in the Christian world ! I profess almost equal to what I have read of the heathens". How remarkable that in spite of all the shocks he receives, he retains to the end his optimistic faith in the essential goodness of human nature.

Highly absent-minded. Adams gets so taken up with his own thoughts, and with ruminating on what he has read, that he becomes completely unaware of the practical realities of the everyday world. He is the most absent-minded of men, and Fielding puts it very mildly when he says that he was 'a little inclined to forgetfulness'. He leaves for London to sell his sermons but leaves the precious manuscripts behind and does not discover the fact till he has accomplished half the journey. At one inn, he forgets to settle the account for his horse's keep ; and from another he marches away completely forgetting the horse itself. Later on when his horse is

Forgets his manuscripts, his horse. Always forgets to [illegible]
given [illegible] his horse's upkeep etc.

At the house of Trulliber forgets both his hat and great coat.

restored to him, at first he does not even recognise it. He quarrels with Parson Trulliber and quits his house in anger, forgetting both his hat and great-coat. He feels insulted by a remark made by Peter Pounce and impetuously leaps out of his chariot, forgetting his hat. His capacity for missing his way and losing himself is wonderful. If ever it is barely possible for a human creature to mistake the road, Parson Adams is dead certain to do so. Once he comes to a flooded stretch of road and wades through the water up to his middle ; only when he reaches the other side does he observe a footpath behind the hedge, on which he might have passed without wetting himself. In Book IV, he takes a wrong turning and lands into Fanny's room instead of his own. Not only that, he actually slips into Fanny's bed and quietly goes to sleep without being aware of what he is doing.

Style of Speech old fashioned

Other peculiarities. In addition to being absent-minded, Parson Adams has some other peculiarities well. His style of speech is old-fashioned and oddly stilted ; and when he gets going on any topic, he is likely to be 'prolix' and 'circumstantial'. He is meticulously exact in his own statements and immediately corrects others whether they mispronounce a name or misquote a line from Ovid. His curiosity is insatiable ; his ears are the most hungry part about him. Nothing pleases him better than to listen to a story, and he always insists on being given the fullest and minutest details. Sometimes his questions look extremely funny. "Madam", when the story of Leonara is being told, he asks, "if it be not impertinent, I should be glad to know how this gentleman was dressed". On another occasion, "Pray, Sir, what is a coquette ?"

His vanities. Adams has three vanities. First, though he is ignorant of the ways of the world, he flatters himself that because he has read many books, he has a profounder knowledge of human nature and human life than any of the experienced, but unlettered, people, whom he encounters. He insists that 'knowledge of men is only to be learnt from books ; Plato and Seneca for that'. Secondly he is proud of his sermons. He indulges in a very fond hope that he can sell them for an immense sum of money. Ironically, he is particularly vain of his sermon against vanity which he thinks to be his master-piece. At Mr. Wilson's place, he regrets he does not have it in his pocket, so that he might read it out to him. Thirdly, and most of all, he is vain of his competence as a school-master. Fielding tells us that Adams 'thought a school-master the greatest character in the world, and himself the greatest of all school-masters ; neither of which points he would have given up to Alexander the Great at the head of his army'. He believes that even if Sir Thomas Booby had the advantage of his education, even he would have been a much finer man.

His self-deception. Maynard Mack point out that if at one level, Adams is duped by everyone he comes across, at another he is 'self-deceived by a theoretical ideal of conduct that his own nature will not support'. Thus his theory is pacific, but he is always in the thick of fights, though, as it has been pointed out earlier, he is not

He does not initiate a fight. – Preaches Stoic restraint

the one to initiate a fight. He preaches Stoic restraint to Joseph when the latter gives himself up to some immoderate grief on Fanny's abduction. But later when his own son is drowned (at least the report says so), he refuses to be consoled by what he had preached. Tears trickle down into his bosom as he dismisses Joseph's comfort. And a moment later when the report proves false, he dances about the room like mad.

His nobility. With all his weaknesses, Parson Adams is endowed with a singularly noble personality. In fact, he has the spirit of an old Roman joined to the innocence of a primitive Christian. Goodness is in his elements and he displays it spontaneously. He does not need a second to think before he jumps to help someone in distress. He rejoices in the happiness of others and feels for their woes. Fanny's becoming unconscious in Book II chapter 12 makes him feel so nervous that he flings into fire his dear Aeschylus—the book he has so painstakingly transcribed in his hand. In Book III chapter 8, he is ready to divide his last shilling with a stranger and feels genuinely disappointed when he discovers that he has no money on him. He tells him, "Sir, if I had the greatest sum in the world—aye, if I had ten pounds about me—I would bestow it all to rescue any Christian from distress." And we know how true this statement is.

In addition to being noble and generous, Adams is a man of incorruptible integrity. "Though I am a poor person", he affirms, "I will be bold to say I am an honest man, and would not do an ill thing to be made a bishop." For righteousness sake, he is prepared to make any sacrifices. In Book IV chapter 2, Lady Booby orders him not to publish the banns of marriage between Joseph and Fanny and threatens to remove him if he dares defy her. The reply given by Adams on that occasion speaks volumes of his nobility :

> Madam, (answered Adams) I know not what your ladyship means by the terms 'master' and 'service'. I am in the service of a Master who will never discard me for doing my duty ; and if the doctor (for indeed I have never been able to pay for a licence) thinks proper to turn me from my cure, God will provide me, I hope, another. At least, my family, as well as myself, have hands ; and He will prosper, I doubt not, our endeavours to get our bread honestly with them. Whilst my conscience is pure, I shall never fear that man can do unto me.

It may also be stated with great satisfaction that this sterling goodness of Adams remains absolutely untainted whatever the situation may be. His ragged cassock and his peculiar mannerism may often make us smile, but he never ceases to command our respect. Even in humiliating situations he himself is not humiliated. Dudden rightly points out that Adams emerges from testing adventures and experiences with his sweet temper unsoured, his honourable character unsullied, and his innate dignity unimpaired."

(B) JOSEPH ANDREWS

Introductory. Joseph Andrews is the titular hero of the novel. Though Parson Adams is the centre of interest, it is Joseph who gives the novel its narrative unity. In the beginning, he is supposed to be the only son of Gaffar and Gammer Andrews and brother to Richardson's Pamela, but at the end of the novel, he is discovered to be the son of Mr. Wilson, stolen in his childhood by gypsies. He gets apprenticed to Sir Thomas Booby at the age of ten, and by the time he is seventeen, he grows into such a handsome and spirited youngman that he captivates the lustful Lady Booby who makes him her footman. He too is a man of singular nobility, piety and courage. At church, he distinguishes himself by singing psalms. Parson Adams is quite pleased with his religious temperament.

His life in London. When Joseph is taken to London by Lady Booby, his life is completely changed. With his hair cut after the latest fashion and his dress completely modernised, he becomes almost a dandy. He begins to frequent the play-houses and assemblies and in his leisure applies himeslf to music. But his morals remain absolutely uncorrupted. Nothing can induce him to game, swear, drink, or indulge in any other 'genteel' vice the town abounds with. In his attitude towards sex, he is as fiercely pious as Pamela. Neither temptations nor threats can persuade him to surrender his virtue of the sexual gratification of Lady Booby. Job or no job, he is not willing to compromise with his honour.

The later development of his character. Through most of Book I, Joseph figures as the single hero. With Adams' appearance on the scene, the novel, takes an entirely different course. The centre of interest shifts to the satirical exposure of human foibles and the inconsistencies of human nature. This is accomplished through the comic antithesis provided by Parson Adams and Joseph is given a very subordinate role to play. However, Joseph is not just a passive witness to the comic drama being enacted at the various stages of their journey. He learns a great deal of human nature and by the time he reaches the country seat of Lady Booby, he is a completely changed man. Adams is an interesting character, but otherwise nothing can change him. In contrast with him, Joseph's capacity for development has already been seen in his life in London.

Joseph first expresses an independent opinion when he voices his suspicion of the Squire of False Promises. He does not challenge the 'learned' parson openly but does suggest that the promises appear too glittery to be substantial. In Book III chapter 5, in his dispute with Adams on the relative merits of public and private schooling, he exercises an independent judgment suggestive of his sound understanding. After Fanny's abduction, he refuses to be comforted by the hollow philosophy of Adams but quotes to himself a few lines from *Macbeth* that suggest that he has now come to possess quite a sophisticated mind. In the last Book, he successfully stands against the blandishments of Pamela and her husband. He once again defies

Lady Booby and boxes Beau Didapper's ear when this gentleman tries to take liberty with Fanny. In chapter 8 of the same book he is able to administer to the parson the same Stoic philosophy as the latter had tried on him earlier. And in the end of the novel, he displays real understanding when he declares that he will not be prevailed upon 'by any booksellers, or their authors, to make his appearance in high life'.

It is, thus, possible to show a steady development in Joseph's character. And yet it has to be conceded that his portrayal is fragmentary and incomplete. Fielding appears to be too engrossed with Adams to be much worried about Joseph or any other character. Whereas Adams is depicted with all the colours properly filled in, Joseph's portrayal is almost sketchy.

In the beginning of the novel
Stated to be the son of
Gaffer and Gammar Andrews and a brother
to Richardsons' Pamela but in the end
discovered to be the son of Wilson who had been
Stolen by the gipsies in his childhood.
At the Age of ten apprenticed to Mr. Booby
At 17 Lady Booby fancies him.

His morals even in London remain
uncorrupted.

While Adams character is depicted
with all the colours properly filled in,
Josephs potrayal is almost sketchy.

10

Minor Characters

(1) LADY BOOBY

A dissolute woman. Lady Booby makes her appearance in the beginning and at the end of the novel. Like Lady Bellaston in *Tom Jones*, she is meant to be a repulsive character, though she has a more complex personality than Lady Bellaston. It is her dissolute nature that strikes us at once. She is swept off her feet by the youthful appearance of Joseph and takes him as her footman. When they go to London and Joseph quickly turns into some kind of a dandy, her lustful nature begins to assert itself and she indulges him in some scandalous liberties. Her husband is barely a week dead when she tries to seduce Joseph. She makes her wicked intentions absolutely undoubtable when she exposes her bare bosom in a desperate bid to win him over. Her frustration makes her angry and she dismisses him as a villain.

The conflict in her mind. Her fascination for Joseph leads her into an acute mental conflict. Being very conscious of her social status, she is ashamed of having fallen in love with only a footman. At the same time she finds him utterly irresistible. For a long time, she is torn between her pride and her passion, her emotions and her reason. It is ultimately the passion which triumphs. Then she employs every trick to seduce Joseph. She allures him, cajoles him, persuades him, threatens him, and finally dismisses him. But the diversion offered by the card-parties of the scandalous talk against other society women is not enough to make her forget Joseph. She follows him close at heels.

Her baseness. Lady Booby's reason had admonished her for being enamoured of a footman. But at her country seat, Joseph having been accepted by Mr. Booby and raised to gentility, her alliance with him is no longer degrading, so she contemplates marriage with him. To accomplish this, she uses all her wits and arts. She orders Adams not to publish the banns of Joseph's marriage with Fanny. That having failed, she plots the abduction and rape of Fanny by Beau Didapper. This too does not succeed, but at least it demonstrates to what depths of degeneration she can stoop. At first, she takes her disappointment a little too painfully. But she is too much a woman of the world to allow a more temporary infatuation to spoil her life. She goes back to London and loses herself in her eternal card-parties. Very soon the gratifying attention of a captain of dragoons supplants in her mind the memory of Joseph.

(2) MRS. SLIPSLOP

Her physical appearance. Mrs. Slipslop, Lady Booby's 'waiting makes to Joseph an incoherent and veiled expression of her passions:

gentle-woman', is the most original character in *Joseph Andrews*, next to Parson Adams. When she is introduced to us, she is about forty-five years of age. Fielding gives quite a detailed description of her physical appearance :

> She was not at this time remarkably handsome ; being very short. and rather too corpulent in body, and somewhat red, with the addition of pimples in the face. Her nose was likewise rather too large, and her eyes too little ; nor did she resemble a cow so much in her breath as in two brown globes which she carried before her ; one of her legs was also a little shorter than the other, which occasioned her to limp as she walked.

not very attractive

Her amorous disposition. Like Lady Booby, Mrs. Slipslop is also given to an amorous disposition, which makes her even a grotesque character. Her passion for Joseph is a parody of Lady Booby's fascination for him. She made a small slip in her youth and has ever since been practising celibacy. But now she wants to make up for her earlier lapse. After Lady Booby has made a vain attempt to seduce Joseph, she invites him to her room for a glass of wine and makes a veiled and incoherent expression of her passion. Joseph's meek declaration that he has always loved her like his mother enrages her and she becomes a little aggressive in her attitude. She prepares to lay 'her violent amorous hands' on the poor Joseph 'like a hungry tigress who when she has traversed the woods in fruitless search, sees within the reach of her claws a lamb and prepares to leap on her prey'. Like her mistress, she is also made desperate by her frustration. She makes another attempt to win him over during her journey, and finally she seems to be a party to the sinister plan of abducting and raping Fanny.

Her vile temper. Mrs. Slipslop is also a lady of peculiarly vile temper, which she keeps on venting on the lower servants. She has acquired an excellent knack of delivering cuffs in the face with a good grace and she keeps on obliging the servants with them quite generously. All humble people are treated by her with offensive arrogance. Being herself the daughter of a curate, she is slightly condescending towards Parson Adams and does not mind talking to him, but she always insists that since she has been to London and, therefore, has more knowledge of the world than a poor country parson has occasion to have, she ought to be treated by him with deference. She gives a convincing display of her temper when she refuses to recognise Fanny and talk to her during her journey. In Book II chapter 13, Fielding has a fine fling at her vanity through his discourse on high people and low people.

A mighty affecter of hard words. Mrs. Slipslop's speech is characterised by what Dudden describes as a 'ludicrous verbal bungling'. Fielding puts it mildly when he says that she is a 'mighty affecter of hard words'. She also confuses the words, and substitutes for the word which she aims at another word of similar sound but dissimilar signification, a trick that is very puzzling to her listeners.

Speech ludicrous verbal bungling

Exponent of ~~malp~~ mala-propismo.
Malaprop in 'Sheridan's - The Rivals'

She talks of making an 'oppression' when she means making an 'impression', uses 'assassinate' as an equivalent of 'insinuate' or 'virulent' as an equivalent of 'violent'. This speech characteristic is usually called malapropism, for the greatest exponent of this kind of speech is Mrs. Malaprop in Sheridan's *The Rivals*. Robert Alter suggests that Mrs. Slipslop's malapropisms often unconsciously express a sort of 'tender contemplation of sensual pleasure' as when she terms Joseph a 'strong healthy *luscious* boy' (I, 7), or when she comments on how innocent men, seduced by young wenches 'ever come to a *fragrant* death' (IV, 14).

More human than Lady Booby. There are a number of qualities that Mrs. Slipslop shares with Lady Booby. Like her, she is egoistic, conniving, lustful and hypocritical but she is more human than her. "In contrast to Lady Booby," says Robert Alter, "who is possessed by a kind of cold lust that seeks merely to use its objects for the gratifications of body and ego, Mrs. Slipslop's lust could be called warm, for it does in one way connect her with humanity." (In any case, she is more alive than Lady Booby, on account of the zest and joyful inventiveness with which Fielding has imagined her.)

(3) FANNY

Fanny, though the heroine of the novel, has a very minor role to play. She is meant to be a beautiful and virtuous girls that offers motivation to all the actions of Joseph. Fielding attempts a complete description of hers in Book II chapter 12. She is nineteen and is tall and delicately shaped. She has hard, swelling breasts and well-developed hips. With her milk-white skin, curly chest nut hair, high forehead arched eye-brows, sparkling eyes, acquiline nose and moist, red lips, she is able to engage the eyes of everyone sitting close to her. Later when she is decked out in her wedding finery, white gown, round-eared cap, and straw hat lined with cherry coloured silk, and tied with cherry-coloured ribbon, she presents a very dainty picture.

Fanny thus represents innocent sensuousness, modesty and sweet temper. But she has very limited natural capacities which have not been developed by even the most rudimentary education. She does not stand comparison with Fielding's later heroines like Sophia Western and Amelia Booth, who combine intelligence and strength of purpose with goodness and gracious charm. But she does present an effective contrast to the high-society rakes like Lady Booby and the crude, vulgar and hypocritical women like Mr. Slipslop.

(4) PARSON TRULLIBER

Parson Trulliber, though he appears is one chapter only, has been rendered with such fierce intensity that he appears to be the most vitally alive character in *Joseph Andrews* next to Parson Adams. It is said that he is modelled after Mr. Oliver, the curate of Motcombe who taught Fielding as a child before he went to Eton. This gluttonous, bad-tempered minister who drives a brisk trade as a hog-dealer is one of the most stratling pieces of comedy in the book :

> The rotundity of his belly was considerably increased by the shortness of his stature, his shadow ascending very near as far in height when he lay on his back, as when he stood on his legs. His voice was loud and hoarse, his accent extremely broad. To complete the whole, he had a stateliness in his gait when he walked not unlike that of a goose, only he stalked slower.

Parson Trulliber's portrayal is meant to be a satire on the unparson-like parsons of Fielding's age. The vulgarity of his conduct is beyond measure. He mistakes Adams to be a hog-dealer and forces him into the sty to handle the hogs. Adams, ignorant of the job, does no sooner touch one of them, than is thrown into the mud. And Trulliber, instead of assisting him to get up, bursts into laughter. Then he takes him home, comments on his shabby appearance, lectures to him on the dignity of cloth and sits down for his breakfast in the most undignified manner. After breakfast, he declares him a vagabond and a beggar and refuses to give him any charity. Charity being the most express command in the Scriptures, Parson Adams says that he makes no scruples of pronouncing that Trulliber is no Christian, which is probably the most accurate judgment on him.

(5) PARSON BARNABAS

Parson Barnabas presents another example of unworthy clergymen. In Book I chapter 13, he is summoned to minister to Joseph after the surgeon declares him on the verge of death. But he is more interested in his drinks than in performing his duties. He stands outside Joseph's room, overhears him talking to himself, declares him delirious and in imminent danger of death, and returns for his drinks. When he is prevailed upon to visit Joseph again, he betrays a pitiable ignorance of theology. Though he pretends great proficiency in his calling, he is not able to satisfy as simple a youth as Joseph. Later he is revealed to be more interested in law than in religion. He is highly enthusiastic about the prosecution of the thief, though Fielding takes pains to tell us that even his interest in law is to be attributed to his vanity. He is not a fully-developed character but his avarice, his hypocrisy, and his negligence of duty offer a contrast the integrity and sincerity of the genuine man of religion, Parson Adams.

(6) OTHER MINOR CHARACTERS

Dudden, in his book *Henry Fielding—His Life, Works and Times* offers beautiful thumbnail sketches of the minor characters in *Joseph Andrews*. To quote him in full, "Flitting in and out among the principal personages in the book, we observe a large number of minor characters of various kinds and descriptions. They appear and disappear, often remaining within view for only a few moments ; yet almost all of them, however brief may be their appearance on the scene, deserve attention. Of these finely sketched figures, however—

each, even the most insignificant, distinctly and firmly characterised—only a few examples need be mentioned. We may pick out from the crowd the waggish **surgeon**, boldly claiming that he had got Galen and Hippocrates by heart, and seldom went abroad without both of them in his pocket ('pretty large book' quoth Parson Adams) ; the 'paltry little gentlewoman' **Miss Graveairs**, obstinately refusing to 'demean herself' to ride with a footman in the stage-coach ; the stolid old countryman, **Gaffer Andrews**, who, on the recovery of his long-lost daughter, 'testified no remarkable emotion', but, after blessing and kissing her, 'complained bitterly that he wanted his pipe, not having had a whiff that morning' ; the blustering **sportsman** who would have all cowards hanged, but turned tail and bolted on hearing the shrieks of a girl attacked by a robber ; the worthy constable, **Tom Suckbribe**, whose constant maxim was 'that a wise man never refused money on any conditions' and who practised his principle at every election by selling his vote to both parties : the little hopping thing, **Beau Didapper**, with his narrow shoulders and spinkle shanks, who, when Horace was quoted, observed that, 'he did not understand Welsh' ; the **huntsman** who after the hunting of Parson Adams, said that he 'wondered his master would encourage the dogs to hunt Christian', since 'it was the surest way to spoil them, to make them follow vermin instead of sticking to a hare' ; that 'very good sort of woman, only rather too strict in economics' **Mrs. Adams**, who, in her differences with her husband, 'had always the last word everywhere but at church' ; and little **Dick Adams**—the first of the children depicted by Fielding—bravely struggling, under his father's prompting, to translate the Latin Imperative Lege. These individuals, with many others who cannot for lack of space be noticed, compose a fascinating company. No such varied collection of convincingly natural figures had hitherto been exhibited in English literature."

Town represents
Sophisticated degeneracy of
of modern life -
Country represents innocence
and simplicity -

11

Important Themes

The contrast between town and country. One of the important themes in *Joseph Andrews* is the contrast between town and country. The town represents the sophisticated degeneracy of modern life ; the country, simplicity and innocence. It is true that the country too harbours a few varieties of vanity and knavery, and though we are not acquainted with any, there must be some nobility quietly tucked in some corner of the town. But in general it does hold that the town atmosphere is neither conducive nor congenial to the elemental simplicities of life, whereas with all its blemishes, the country holds within it the possibility of a decent traditional life in the small Christian community of family and friends. In the initial and concluding sections of *Joseph Andrews* this contrast is given a good deal of prominence.

In the early chapters, there are repeated allusions to the vain frivolity of the town, to the country as seen by the town, and to the town as seen by the country (in the person of Joseph). Lady Booby, "who had been blest with a town education. . . .never spoke of any of her country neighbours by any other appellation than that of 'the Brutes'" (I, 3). Sir Thomas is also apt to estimate men merely by their dress or fortune and since the people in the countryside are mostly poor and shabbily dressed, he is usually contemptuous of them. Parson Adams is a man of exceptional nobility and integrity, but the Booby couple regard him as a kind of domestic only. Mrs. Slipslop, the waiting-gentlewoman preserves some respect for him, but since she has been frequently to London, she feels she knows more of the world than a country parson can pretend to and insists that a deference be paid to her superior understanding.

When Joseph reaches London, he quickly falls into the company of fellow servants who endeavour to 'make him despise his former course of life'. They introduce him to the fashions of the town, which, in addition to foppish attire, consist of swearing, drinking, gambling, rioting at playhouses and assemblies, and similar 'genteel vices' (I, 4). Joseph's refusal to conform to their standards suggests his rejection of the town. A little later he pronounces the most telling judgment on the town in suggesting that it isolates men from one another. In Book I chapter 6, he writes to Pamela. "London is a bad place, and there is so little good fellowship, that the next-door neighbours don't know one another". Fielding's satirical division of the society between high people and low people, people of fashion and people of no fashion, people who frequent the courts and people who throng the fairs also suggests the same contrast.

Towards the end of the novel, when all the characters converge on Lady Booby's country seat, Beau Didapper is introduced to serve as an embodiment of the quintessence of the town in the midst of the country. Didapper is a threat to virtue; Slipslop and Lady Booby encourage his evil designs; but Joseph and Adams are there to defend virtue. When Didapper and Adams comes face to face with each other, the one in his laced velvet finery and the other in his rusty cassock, and each mocking the other's dress, they present a sharply focused satiric image of the whole opposition of town and country

The shifting meaning of the terms 'Christian'. Another important theme of *Joseph Andrews* is the shifting meaning of the term 'Christian'. Robert Alter in his book *Fielding and the Novel* suggests that the true pastor Abraham Adams and the loyal disciple Joseph together with his beloved Fanny make their pilgrim's progress through a land of deceivers. For example, their, night-time march in Book III chapter 2, is like the perilous journey of a faithful band in a dark world. As they pursue their journey, the word 'Christian' is on every tongue, though with all these people the word has entirely different and sometimes contradictory connotations.

To most of the characters, whoever can best serve their self-interest and help in their material prosperity are true Christians. They also believe that those who employ means like their own are true Christians. In Book II chapter 5, after Adams has had a fierce fight with the host of an inn, a gentleman, volunteering legal advice to the host suggests that "if your jury were Christians, they must give swinging damages". This gentleman has absolutely no care for finding out the truth and discovering who has suffered. In Book II chapter 14, Adams admonishes Trulliber for denying him charity declaring that it is a very unchristian like act: "Whoever . . . is void of charity is no Christian". But Trulliber has a very different notion of a Christian. "I would not advise thee . . . . .," says Trulliber, "to say that I am no Christian: I won't take it of you: for I believe I am as good a man as thyself." In other words he claims that he is as good a Christian as Adams. Then he prepares to demonstrate this Christian goodness with the might of his two fists. His meek wife has still another notion of what a Christian is. When she sees her husband clenching his fists she begs him "not to fight, but show himself a true Christian, and take the law of him". In Book III chapter 6, the huntsman has a refreshingly candid opinion about the undesirability of Christians being objects of chase: "He wondered his master would encourage the dogs to hunt *Christians*. . .it was the surest way to spoil them, to make them follow *vermin* instead of sticking to the hare." A Christian to this hunter is the equivalent of vermin. Parson Adams of course is often afraid that he will be thought no Christian just because he has no gold in his pocket or just because his dress is shabby. In the farcical climax in Book IV chapter 14, when in a sequence of bed-room confusions, Adams is discovered in Fanny's bed, he says in his defence: "As I am a Christian. I know not whether she is a man or woman." These words literally echo Joseph's words to Lady Booby in Book I chapter 8. "Madam, I do assure your ladyship I don't know whether any maid in the house is man or woman". This suggests that Adams' indisputable Christian innocence is inseparable from his unworldliness, from his being scarcely aware of those powerful facts of difference between man and woman.

The theme of clothing and nakedness : appearance and reality. Another important theme of *Joseph Andrews* is that of clothing and nakedness, a theme which is closely related to the theme of appearance and reality. Fanny, Joseph, Adams, Lady Booby, Mrs. Slipslop, Beau Didapper, Betty the chambermaid, Mr. Tow-wouse—all appear at one time or other in a state of partial or complete undress. When Lady Booby reveals her white neck to Joseph in the seduction scene, it is the visual revelation of the naked lust she can scarcely conceal. When Joseph is dismissed from her service, we are clearly told that he has been 'stripped' of his livery. This is symbolic of the fact that he has abandoned the role he was supposed to be playing at the Lady Booby's and now returns to his own world. He leaves for the countryside but is immediately afterwards robbed and stripped naked. He is now symbol of a defencceless human being in utter need of Christian charity. Fielding now tests each of the passengers in the stage-coach by his willingness to accept Joseph for what he is. The old man, the lawyer, the driver of the stage-coach, the lady, in fact all of them exhibit their lack of human values when they are confronted by the bare human reality represented by Joseph. Towards the end of the novel, Adams appears in a night shirt. In the eighteenth century someone dressed in a night shirt was practically considered to be naked. Adam's nakedness there reveals his worth. He enters Fanny's bed by mistake but goes to sleep without even knowing who is there in bed. His nakedness is a sign of his worth. However it should be wrong to suggest, as Mark Spilka does, that 'a definite symbolic equation between nakedness, on the one hand, and innocence and worth, on the other, occurs in Fielding's work. We just cannot accept such an equation when we know that the first instance of nakedness in the novel is provided by Lady Booby. But we can at least say that nakedness stands as 'the image of the human thing itself, stripped of all disguise'.

We notice that those people in the novel who are more concerned with creating appearances than confronting realities are preoccupied with clothing. Take, for instance, Beau Didapper. He is very foppish in his dress. Perhaps he is more particular about his appearance because he is worthless in reality. We also remember that when Adams and Didapper come face to face, they ridicule each other's dress. It is the man with real worth making fun of the external brilliance of a worthless man and the worthless man, unable to confront the real worth violently chafing at it. Much attention is paid to dress in the Booby household as well. Adams tells us that he is not invited there because Lady Booby thinks his dress is not good enough for the gentry at her table. When Mr. Wilson goes to London in order to seek for himself the character of a fine gentleman, it is a tailor whom he approaches first. **Adams does think of a different dress. In Book I chapter 17, while talking to an innkeeper, he remarks** that the Christian priest 'clothes you with piety'. But the innkeeper immediately retaliates, "I do not remember ever to have seen any such clothing". Another very ironic comment on clothing comes from the miserly and uncharitable Peter Pounce ; since he is not inclined to give any charity, he remarks that 'a man naturally wants clothes no more than a horse'.

Quite related to the theme of clothing is the theme of affectations. Affectations are 'put on', so they are like-clothing and it is the writer's job to 'strip them off'. He takes off the mask, removes the outer pretence and exposes the 'bare facts, which lie beneath—vanity, hypocrisy, smugness. Whether it is Barnabas or Trulliber, the patriot or the lawyer, Fielding quietly removes the mask to discover the inner reality. Their masks, are attractive, their reality is repulsive. On the other hand, Adams' mask, his shabby dress, is ugly, but the man is singularly noble. This does not mean that he is totally free from affectations. One of his affectations is his vanity in his knowledge, his pedantry, we might say, his *Aeschylus* being a visual symbol of this vanity. But when he sees Fanny fainting in an inn, he immediately flings his *Aeschylus* into fire. According to Mark Spilka here Adams literally strips off an affectation and reveals his natural goodness. Fielding is very discriminating in his method here. He removes the external affectations of a good man to reveal his nobility and of a wicked character to expose his wickedness.

Affectations are Something like 'Put on' - It is the Writers Job to "Strip them off"

" Their masks are attractive — their reality is repulsive"

Parson Barnabas
Parson Trulliber

Joseph Andrews has a very loose frame-work-

12

Structure

Plot of Joseph is episodic - does not grow organically-

A peregrinating story. *Joseph Andrews* has a very loose framework. Its peregrinating story is modelled on Cervantes' *Don Quixote.* Joseph, a handsome, vigorous, innocent youngman is promoted to be Lady Booby's footman on account of his good looks. He accompanies the family to London, where after the death of Sir Thomas Booby, the widow makes advances to him and makes an unsuccessful attempt to seduce him. Joseph being fiercely devoted to the preservation of his virtue, she dismisses him and turns him out. He decides to return to her country seat to meet his sweetheart, Fanny, a beautiful and virtuous girl. On the way he is robbed and stripped naked. At an inn, he comes across Parson Adams, his spiritual guide, on way to London to sell his sermons. But it is discovered that the manuscript of the sermons has been left behind. So Adams decides to turn back homewards in the company of Joseph. There are a few adventures on the roadside till Adams rescues a young country girl from being molested by a rogue. This country girl turns out to be Fanny, who is coming to London to meet Joseph, for she has received the news of his dismissal and his illness. The three now have a series of adventures including their meeting with Parson Trulliber, the Squire of False Promises, the Squire of Fools and Mr. Wilson, who is later discovered to be Joseph's father. Lady Booby, still unable to overcome her passion for Joseph, and her woman Mrs. Slipslop, also infatuated with him, closely follow him. The entire cast ultimately assembles in the village. Lady Booby tries to prevent the marriage of Joseph and Fanny, which occasions a few more adventures. It is revealed that Joseph was stolen by gipsies and changed by them for Mrs. Andrews' infant girl. Later on this girl was sold to Sir Thomas Booby for three guineas. This explain how Fanny came to be brought up in the Booby household. The novel ends with the marriage of the young lovers.

A thin plot. The plot as summed up above appears to be very thin. In fact, this plot has as much relation to the book as a whole as the bones have to the flesh and blood, the breath and spirit of man. The centre of interest does not at all lie in the love-affair of Joseph and Fanny. It lies in the roadside adventure with Parson Adams playing the pivotal role. It is through these adventures that Fielding tries to expose the vanities, follies and affectations of human nature. The plot of *Joseph Andrews* is episodic in nature. In does not grow organically. Its structural unity lies not in its narrative coherence but in its thematic unity. The basic form of the journey also contributes to its unity. Arnold Kettle calls it a journey of 'moral discoveries'. He believes that the journey symbolises 'a striving for clarity', for the 'rhythms of this journey, are the same as 'the rhythms of life'.

A parody of the usual plots in the eighteenth century romances. Walter Allen suggests that the plot of *Joseph Andrews* is a parody of romantic plots in general, 'with missing heirs, babies stolen and exchanged at birth, and birthmarks to be discovered and foundlings restored to their heritage in the last chapters'. There are strange coincidences, Joseph meeting Adams, Adams rescuing Fanny, the pedlar appearing at the opportune moment to pay for the travellers and later to introduce a complication into the plot, and finally Mr. Wilson himself arriving to solve the mystry and to bring the tale to a happy ending. These coincidences belong more to the tradition of a romance rather than a realistic novel. Lady Booby's fascination for his footman and her attempts to prevent the marriage including the encouragement she gives to Beau Didapper to abduct and rape her are incidents straight out of a romance. Fielding so manages his plot that within the context of the novel, nothing looks unnatural and improbable, and yet it cannot be denied that by employing such a plot, he wants to ridicule the absurd plots of the eighteenth-century romances. In fact, Arnold Kettle defends one of the major digressions of the novel—the Story of Leonara, or the Unfortunate Jilt—on similar grounds. One important purpose of the *Leonara* story is, says Kettle, that 'it allows Fielding to comment on the inadequacy of conception of such a story'. *Leonara* has all the crudities, moral and technical (including the idiotic letters get by heart) of a *Pamela* (though *Pamela* was not a romance). And Fielding is not surely presenting it to us for our approval.

This absurd nature of the plot underlines the fact that Fielding did not attach much importance to the plot. What is of real importance is the endless futility of comic invention. The scene in which Adams gets doused in blood, or the scene in which Adams is misled by Didapper's delicate skin and by Mrs. Slipslop's beard and starts punching the latter hard stand out in memory as really great comic scenes.

The dramatic nature of the plot. Before Fielding took to writing novels, he had been a practising dramatist. Whatever be the artistic quality of his plays, at least they were well-constructed. And Fielding brought the same discipline to his novel also. According to Digeon, the four books of *Joseph Andrews* are like four acts, of which the first contains the exposition and the knot of the problem, the second and third the peripeteia or incidents, and the fourth gives the denouement. Within these different sections, the scene unfolds itself quite gradually. In the first few chapters, each of the characters appears on the scene in turn, Adams after Joseph, then Mrs. Slipslop, then Lady Booby ; these characters meet, the struggle which is about to break out between them is at first faintly discerned, and then declared in all its violence. When the protagonists have been flung into the highway and the plot is midway through, there remains nothing for the author but to hold them there and to fill the time till the plot

action is not determined by character
It is a revelation of character —

attains its denouement with suitable incidents. Fielding uses very simple devices, things that were quite common in his age, things like rain or a storm, a robbery or an abduction. As has been suggested above, all this parodies this popular romances, and yet remains absolutely simple, natural and realistic. Digeon says that the perfection of Fielding's artistry 'is particularly striking when this economy of dramatic devices is compared with the complications, the entanglements of motifs in Richardson'.

The impact of theatre on Fieldings art shows itself in the conception of individual scenes as well. There is the scene in which his, naked and half-dead, stands shivering near the coach while the passengers in the coach advance their flimsy objections to his being taken in. This scene could be very effective on the stage. The fierce battle at an inn that interrupts the story of Leonara is also theatrical. So is the scene of the lovers' reunion with Adams capering about in the room. The humiliating experience to which Parson Adams is subjected by the Squire of Fools with Adams finally giving the squire such a ducking in water that he almost dies of cold is also highly dramatic. But perhaps the most dramatic scene, already referred to above, occurs in Book IV when Didapper makes a vain attempt on Fanny's honour. In the conception and working out of these scenes, Fielding's dramatic schooling has been most useful to him.

The relation between plot and character. In *Joseph Andrews*, plot and character are not integrated by a cause-and-effect relationship. The characters conform to a pre-conceived story rather than being the cause of events. The action is not *determined* by character; it is employed for the *revelation* of character, which in turn serves to reveal the ridiculous. The various adventures in which the chief protagonists participate are not *caused* by them, though they do reveal the various aspects of their personality or those of the other participants. Joseph's getting robbed has nothing to do with his character but it provides the novelist with an opportunity to expose the hypocrisy of a number of people.

The digressions. In *Joseph Andrews*, there are three digressions, the story of Leonara in Book II, the story of Mr. Wilson in Book III, and the story of Leonard and Paul in Book IV. Of these the third is only a minor one and does not need much discussion. In the prefatory chapter to Book II, Fielding himself talks about digressions as capable of being removed 'without any injury to the whole'. This he does on the verge of his breaking into the first major digression. But this does not mean that these 'digressions' are totally irrelevant to the novel. They have, in fact, been defended on various grounds.

To begin with, they can be defended on their thematic bearing on the novel. The major theme of the novel is the satiric exposure of vanity and affectation. (Adams' journey with Joseph and Fanny through the countryside does provide the novelist with an opportunity to expose the rustic characters.) But there was no possibility of including the city life. In the two major digressions, Fielding seizes an opportunity to introduce town life and to attack the vanity and affection prevalent there. Both Leonara and Mr. Wilson are guilty of a certain kind of affectation. They suffer and then realise their folly. This makes them very relevant to Fielding's story. The story of Leonard and Paul offers another variation of the same theme.

Secondly, they are a parody of, and hence a satiric comment on the eighteenth-century romance. Robert Alter, in his book *Fielding and the Nature of the Novel*, shows that the style of these digressions tends to be very formal, with none of the animated inventiveness of the novel's main narrator. Even the exchanges between characters within the digressions are recitations of formal periods, not novelistic dialogue. In contrast with these digressions, the surrounding narrative is made to seem both livelier and lifelike.

Thirdly, when these stories are being narrated, the characters of the novel respond to them in their own way. The stories belong to the formal plane; the characters of the novel, to the comic plane. With one plane of literature interacting with another, Fielding is able to produce rich comedy. In the first story, Adams puzzles over the identity of 'this squire Horatio' and later denounces the 'more than Corinthian assurance' of Leonara; the snobbish 'Miss Graveairs' injects her own acid words on the 'forward slut' Leonara; Mrs. Slipslop thrusts her usual malapropisms into the elegant progress of the tale. Then in the very middle of this digression, we get the description of a free-for-all in a country inn. In the story of Mr. Wilson, the comic responses come from Parson Adams.

Mr. Wilson at least, is relevant to the plot as well. At the end of the novel, he is discovered to be Joseph's father. He drops an important hint while telling his story and later actually arrives at Lady Booby's country seat to solve the mystery of Joseph's parentage.

When Fielding was introducing these digressions into his novel, he had a whole tradition at his back and he did not consider them a threat to the unity of his work. But we in the twentieth-century who are accustomed to the Jamesian concept of a coherent plot would naturally apply more rigorous standards and would have felt happier if these digressions were not there.

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M.A. (Pol. Sc. Eco. Eng. Hon.) B.Ed.
Motiyar Rainawari
SRINAGER-190003
KASHMIR

13

Literary Influences on 'Joseph Andrews'

The Influence of 'Don Quixote'. In the early stages of his literary career, Fielding had just been fascinated by Cervantes' *Don Quixote* and it had ever been his ambition to present to his readers 'the essential spirit of Quixotism' in an English form. In his play *Don Quixote in England*, he transplanted his favourite hero from Spanish to English surroundings but he did not attempt to transmute him into an Englishman. As a result, that play does not rise above the level of a farce : it amuses but it does not move. In *Joseph Andrews*, however, the transmutation is complete. Parson Adams is not Don Quixote on the English soil ; he is a thoroughly English incarnation of *the basic spirit of Quixotism*, and needless to say, in this form he is definitely more acceptable to Fielding's readers. Adams is more humanised, and he is closer to us than Quixote could ever be Fielding was aware of his indebtedness to Cervantes and in acknowledgement thereof he mentioned on the very first page of *Joseph Andrews* : 'written in imitation of the manner of Cervantes'. This inscription, though usually omitted from the modern editions of the novel, is of cardinal importance to appreciate the extensive and unmistakable influence of Cervantes on Fielding as well as to understand more clearly the spirit and structure of the novel.

Don Quixote and Adams compared. Dudden, in his book *Henry Fielding—His Life, Works and Times,* has given a beautiful comparison of the two heroes. To quote his own words, "The close resemblance between Quixote and Adams cannot fail to be remarked. Each is an honourable, high-minded, simple-hearted Christian gentleman, ardently devoted to ideals which are entirely unintelligible to the commonplace people round him. Each is a student of ancient books, interprets the world in the light of a by-gone age, and is incapable of seeing contemporary persons and things as they really are. Each is accordingly scoffed at and victimized by the worldly-wise. Each, again, is animated by an abounding charity, and generously constitutes himself the champion of the weak and oppressed ; each is indomitably brave and fearless, delights in fighting (in the literal sense) for a good cause, and is tought enough to stand drubbings ; each has a pronounced taste for adventure, and meets with strange experiences in the course of his wanderings. Each, also, though often placed in ridiculous situations and subjected to unseemly usage, woderfully retains his native dignity, and never for an instant forfeits our respect and sympathy. The resemblance is preserved even in minor details. Each of these heroes, for instance, is fifty years of age ; each is long-legged and physically wiry ;

and each is associated in his travels with a humble companion. Even the knight's wretched steed, Rozinante, is matched by the weak-kneed horse, borrowed by the parson from his clerk, which 'had so violent a propensity to kneelings, that one would have thought it had been his trade, as well as his master's'. Of course, there are differences as well as similarities. Don Quixote views the world and human life in the light of the romances of chivalry ; Parson Adams, in the light of Homer and the classical poets. Don Quixote is crazy : Parson Adams, though absent-minded and very eccentric in his habits, is sturdily same. Don Quixote is melancholy and ascetic, Parson Adams, though he can be serious on occasions, is the most cheery of men, eats and drinks prodigiously, and adores his pipe. Don Quixote is proud of his knightly prowess ; Parson Adams is proud of his learning and preaching. Don Quixote, once more, is a devout Catholic layman and unmarried ; Parson Adams is a latitudinarian clergyman of the Church of England, with a wife and six children. These differences, however, do not affect the fundamental resemblance between the natures of the two men. Adams, in all essentials, is another Quixote ; and the spectacle of the impact of his idealistic personality on a world that has no knowledge of or interest in ideals is essentially the same spectacle that diverts us in Cervantes' masterpiece."

An essential difference between the two novels. One very essential difference between the two novels, however, should not be overlooked. It is true that both Quixote and Adams live in an illusory world, but the world of Quixote being basically a world of romance is quite removed from reality is while Adams' world, comparatively close to us. Maynard Mack rightly points out that 'we fall in love with Quixote, but we could not choose his world to live in ; Adams' world we might'. This fact makes Adams an unusually effective instrument of social criticism. The way he is treated by his society is meant to be a criticism of the society itself by an intrinsically higher standard of Adams concealed in a comic mask.

Other similarities. Fielding was indebted to Cervantes not only in the general conception of his hero but also in the structure of his novel. Like Cervantes, Fielding has divided *Joseph Andrews* into books and chapters, with appropriate chapter-headings. He has included digressions like the story of Leonara or the history of Mr. Wilson, though this practice cannot be attributed to the influence of Cervantes alone, for it was a general epic convention followed by most of the romance-writers as well. He also borrowed from Cervantes the general idea of an epic of the road, or the story of a journey with curious adventures. Many of the comic scenes involving coarse buffoonery are also in imitation of Cervantes. "Indeed nothing could be plainer", says Dudden, "than that Fielding, throughout the composition of *Joseph Andrews*, was following the lead of the great Spanish author. It was not without reason that he himself was designated by one of his contemporaries as 'the English Cervantes'."

The influence of Scarron. Another important literary influence on Fielding was that of the French realistic fiction of Scarron, Le Sage and Marivaux. Scarron is famous for his *Roman Comique*, though he has also written *L'Eneide*. He excelled in powerful realistic description based on accurate observation. But he was also a master of the mock-epic style. In *Joseph Andrews*, Fielding has effectively employed the mock-epic style to heighten the comic effect in some of the fights. The fights are over trivial matters but they are related in a style and language more common to the classical epic. Fielding took exceptional delight in writing these passages, and it is certain that in this he was influenced by Scarron.

The influence of Le Sage. Le Sage's picaresque romance, *Gil Blas* was another source of inspiration to Fielding while writing *Joseph Andrews*. Le Sage's work is remarkable 'for the firmness of the character-drawings, for the humour with which the follies and vices of mankind are satirized, and for the moral purpose underlying the amusing whole'. Fielding himself was endowed with many of the qualities which characterised Le Sage. 'He had the same intense interest in men and women; the same keen eye for morals and manners; the same rich vein of satiric humour; the same seriousness of intention at the back of liveliness and pleasantry and the same tolerant outlook upon life. There being such an affinity between the two, it was but inevitable that Fielding should be influenced by him. However, he took him only as a general model and did not copy him in details. But there is at least one incident in *Joseph Andrews* that is strongly reminiscent of Le Sage, the farcical incident in Lady Booby's house in which Beau Didapper, out to rape Fanny, enters by mistake Lady Slipslop's bed.

The influence of Marivaux. Marivaux, the writer of *Le Paysan Parvenu* and *La Vie de Marianne* was a contemporary of Fielding. He was an interesting though not a great writer. His first novel, *Le Paysan Parvenu* might have given Fielding an idea of a simple country lad brought to town and there exposed to the vile attempts of a sophisticated woman of the world. It is true that Fielding thought of Joseph as some kind of a reaction to Richardson's Pamela, but he may have been influenced by Marivaux in taking him to London and exposing him to the 'genteel' vices of the city life before the final seduction scene. Marivaux was also the originator of the novel of analysis. In his novels he gave a very subtle analysis of the inner conflicts of human personality, particularly of the female personality. Hence it seems probable that Fielding's description of the long conflict between pride and passion in the bosom of lady Booby and the emotional storms which that conflict occasioned were inspired by a study of Marivaux. In his *Marianne*, there is a scene in which the heroine gets identified by means of a strawberry mark near her right eye. Fielding was supposed to have borrowed this in contriving the identification of Joseph through a similar strawberry mark on the left side of his breast. But this assumption is not correct. It has now been established that Marivaux left his novel unfinished, and someone else who tried to complete it used the strawberry device in imitation of Fielding.

The influence of Moliere. This account of the literary influences on *Joseph Andrews* should be incomplete without a mention of Fielding's indebtedness to the French playwright Moliere, whom he admired and even copied a good deal, when he was himself a practising playwright. Moliere was a ruthless critic of shams and affectations, and this is precisely the most dominating note of Fielding's writing. Fielding's concept of the function of satire as criticism not of persons but of manners, which, however, would serve as a 'glass' wherein each individual, though not personally attacked, might see his own faults and shortcomings reflected is unquestionably based on a passage in Moliere's *Critique de l' Ecole des Femmes*. Many other passages in Fielding also exhibit the influence of Moliere, notably the sham-learned gibberish of the doctor at *The Dragon* (I, 14) and the coversation between the poet and the player, beginning in compliments and ending in abuse (III, 10). A favourite trick of Moliere was to surprise and amuse by exhibiting a ludicrous contradiction between the theory and the action of a character, as when in one of his works he makes a professor of philosophy declaim against anger and almost immediately fall into a violent rage. Fielding imitated this mirth-making device quite frequently. Once he makes Adams denounce 'the folly of growing warm in disputes', and within a few minutes Adams gets involved in a heated argument. In Book III chapter 8, Adams' sneering comments on money and his subsequent embarrassment on discovering that he is penniless have also been presented in a similar vein.

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'Joseph Andrews' as a Comic Epic in Prose

Introductory. Fielding wanted *Joseph Andrews* to be accepted as a comic epic in prose. He believed that 'a comic epic in prose' was quite a new genre and he was keen to explore its possibilities. He also tried to expound a well-defined theory about it. He had behind him a tradition, though not fully established or developed, which he could adopt to suit his personal needs. Homer had long ago produced a comic epic (in verse of course) which according to Aristotle bore the same relation to comedy as *The Iliad* and *The Odyssey* did to tragedy. The concept of a prose epic was also familiar. A work might, with appropriateness, be styled as a prose epic if it had all the parts of an epic poem—fable, action, character, sentiment diction—with the single exception of metre. Combining these ideas of the comic epic and the prose epic, Fielding evolved a new genre—comic epic in prose.

A comic epic in prose, comic romance, burlesque, serious romance, history. In his preface to *Joseph Andrews*, Fielding has differentiated his comic epic in prose from both a comic romance and a serious romance :

> Now, a comic romance is a comic epic poem in prose : differing from comedy, as the serious epic from tragedy ; its action being more extended and comprehensive ; containing a much larger circle of incidents, and introducing a greater variety of characters. It differs from the serious romance in its fable and action, in this ; that as in the one these are grave and solemn, so in the other they are light and ridiculous : it differs in its characters by introducing persons of inferior rank, and consequently of inferior manners, whereas the grave romance sets the highest before us : lastly, in its sentiments and diction by preserving the ludicrous instead of the sublime.

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Fielding also tells us that like an epic, his comic epic in prose embraces dignity and solemnity of purpose.

The comic epic may also be differentiated from the burlesque. Burlesque is ever the exhibition of what is monstrous and where our delight, if we examine it, arises from the surprising absurdity whereas the comic is strictly confined to the just imitation of nature which to an accurate observer is sufficiently ridiculous. In the comic epic, while the characters and sentiments must always be perfectly natural, a certain burlesque drollery in style is permissible in the narrative or descriptive parts.

The comic epic is also different from the purely fanciful French **heroic romance.** These romances described persons who never existed nor could exist, events that never happened nor could happen. The world of these romances had no spiritual affinity with the actual world. In his comic epic, however, Fielding claims that 'everything is copied from the book of nature and scarce a character or action produced which I have not taken from my own experiences'. Perhaps that is why he prefers to call his novel a history. But *history* does not describe *Joseph Andrews* accurately. One will have to use the word *epic*. The epic writer reveals, as the ordinary historian does not, the basic truths of human nature no matter when or where or under what condition it exists, had existed or will exist. History describes temporal and local phases of human life while an epic reveals universal truth.

What, then, is a comic epic in prose ? The comic epic in prose chiefly promises a variety of characters involved in a very comprehensive action. The novelist's tone is light, even frivolous, and he gives a mildly satirical, ironical exposition of the ridiculous. It is epical in scale, and it is comic since it is highly, down-to-earth realistic. It is not history for it is not superficial study of events, nor is it a burlesque, for a burlesque distorts while it does not. Behind the frivolous tone of the novelist, there is a strict moral responsibility which he shares with the writers of the serious epics. What Fielding was attempting was an entirely new species of literature in his language and he was right to claim, "This kind of writing I do not remember to have seen hitherto attempted in our language."

'Joseph Andrews' as a comic epic in prose. Having discussed Fielding's theory about a comic epic in prose, we are now in a position to discuss how far *Joseph Andrews* conforms to this theory. A comic epic promises a variety of characters involved in a comprehensive action on an epical scale. *Joseph Andrews* does take us from the countryside to London, and from there back to the countryside via an odyssey of the roadside. But we do not have any comprehensive picture of life either in the countryside or in London. At both the places the action in confined to the personal involvements of a handful of characters with a fair sprinkling of the countryside rusticity or the "genteel" vices of London to give the narrative a peculiar colouring. The action along the roadside has a more comprehensive sweep. In the form of two digressions, the story of Leonara and the history of Mr. Wilson, it presents a miniature picture of the city life as well. But everything is on a small scale. In a way, it can be said that in *Joseph Andrews* Fielding sketched in the outlines of his theory about the new genre which he was creating, but elaborated it in *Tom Jones*.

E.M. Thornbury, in his book *Henry Fielding's Theory of the Comic Prose Epic* establishes a parallel between the basic plot of *Odyssey Joseph Andrews*. The plot of the *Odyssey* can be reduced to a very simple struggle. A man, having incurred the displeasure of Poseidon, has great hardships in getting home to his demoralised land. Similarly, *Joseph Andrews* might be reduced to such a simple skeleton.

plot. A man, having incurred the displeasure of a lady, his superior in rank and power, tries to go home, meets with many misfortunes on the way, and at last arrives home, only to find, before he is happily brought out of his difficulties, the lady and her relations trying to thwart his efforts.

In numerous other ways also, *Joseph Andrews* tries to follow the principles of the epic structure. We can take the example of the famous battle between Joseph and Parson Adams on the one side and the hounds on the other. The battle is described in terms of broad comedy, but with the form of a serious conflict in which our sympathies are engaged. At one point, Parson Adams flees. Here Fielding says : "If there be any modern so outrageously brave that he cannot admit of flight in any circumstances without whatever, I say (but I whisper that softly, and I solemnly declare without any intention of giving offence to any brave man in the nation), I say, or rather I whisper, that he is an ignorant fellow, and hath never read Homer nor Virgil, nor knows he anything of Hector or Turnus." In other words, he virtually states that he has adapted a great scene from the *Iliad* and from the *Aeneid* to the purposes of his comic epic. The interesting thing, of course, is that though it is clear enough that he has the epic formula in mind, he has so competently mastered the material that the form is but perfect way of revealing the material, and one is scarcely aware of the formula.

The interpolation of the irrelevant-looking tales like the story of Leonara is according to the traditional epic formula. This device is common to all narratives of the time, but it also enjoys the sanction of the epic usage. These tales are used to introduce variety in the narrative ; the epic writers used them as embellishments. But in *Joseph Andrews* they have a thematic parallel as well, and thus are not as irrelevant as they look.

Finally, Fielding makes use of the formula of Discovery as outlined by Aristotle and made much of in the work of the epic theorists. In the scene in which the mystery of Joseph's and Fanny's parentage is being straightened out, Fielding makes use of this sort of discovery. Joseph is recognised as the child of Mr. Wilson by the strawberry mark which he bears on his chest. At this point in the story Fielding refers specifically to *Oedipus* under similar circumstances. They felt perhaps little less anxiety in this interval than *Oedipus* himself while his fate was being revealed. The author obviously has the Greek sources of this practice clearly in mind when he makes use of a very old device for bringing about a reversal of fortune.

These might look very minor points. The really important thing for Fielding's conception of the comic prose epic is that he managed to combine modern material with the form of the Greek epic. But the study of these small details is interesting as revealing that Fielding had studied the whole problem and was consciously following the rules.

The 'ridiculous' in a comic prose epic. Fielding takes the exposition of the 'ridiculous' as his special field in his comic epic. In his preface, he says that the only true source of the ridiculous is affectation, or pretence. And this affectation arises from one of two causes, vanity or hypocrisy : the former affects a false character in order to gain applause, the latter covers vice by pretending to its opposite virtue. We notice that the ultimate source of this affectation can be vice, but it is only those effects of vice that are the proper object of ridicule. Fielding observes that it is from the discovery of the affectation, striking the reader with surprise and pleasure, that the ridiculous emerges ; thus hypocrisy provides a stronger surprise than vanity, and is more ridiculous, or we might say funnier. Fielding concludes this explanation by pointing out that misfortune and deformity are not proper objects for ridicule—we would not laugh at a poor crippled beggar, but affectation is, so we would laugh at the same figure if it were to descend from a fancy coach.

There is a good deal of vanity and hypocrisy exposed in *Joseph Andrews*. In fact, even Parson Adams is not free from vanity. A very interesting vanity exists in him about the great value of his sermons. At one stage in the novel, Mr. Wilson gives a long dissertation on vanity and the important part which it plays in human life. "Adams now began to fumble in his pockets, and soon cried out, 'O la, I have it not about me'. Upon this, the gentleman asking him what he was searching for, he said he searched after a sermon, which he thought his masterpiece against vanity. 'Fie upon it, fie upon it', cried he, 'why do I ever leave that sermon out of my pocket ? I wish it was within five miles ; I would willingly fetch it to read it to you.' Mr. Wilson answered that there was no need, for he was cured of the passion. 'And for that very reason', quoth Adams, 'I would read it for I am confident you would admire it : indeed, I have never been a greater enemy to any passion than that silly one of vanity.' Mr. Wilson smiled. There is similar comedy scattered everywhere in the book. In fact, the first important scene in the novel, the seduction scene, is a fine example of hypocrisy. There is both hypocrisy and vanity in the character of Pamela. Parson Barnabas, Parson Trulliber, Peter Pounce, The Squire of False Promises, The Squire of Fools, Mr. Tow-wouse, Mrs. Tow-wouse, the surgeon, the lawyer, the justice of peace, are either vain or hypocritical and they all contribute to the comedy in *Joseph Andrews*.

Solemnity of purpose. Fielding called his novel an epic also on account of the very high notions he had of the purpose of the novel. He never thought that a novel was merely a source of entertainment. He considered it a very serious form of literature imbued with as serious a moral purpose as an epic. He felt that a novel could be a fit vehicle for profoundly influencing human thought and behaviour and used it so. *Joseph Andrews* does manage to be a successful attack on hypocrisy and vanity, the most common of the human foibles.

The prose in 'Joseph Andrews'. 'In prose' is not merely a tag to fill out the phrase 'comic epic in prose'. It was well-known belief that poetry is appropriate to the expression of the more elevated thoughts and the celebrations of great actions. 'In prose' plants us firmly once and for all in the ordinary world with which Fielding was primarily pre-occupied. As a realist attempting a comic epic he found prose with a comic turn given to its phrase a very suitable medium for himself.

Conclusion. Thus, in *Joseph Andrews*, Fielding applies all the rules of the comic epic. Thornbury points out that we are not conscious of the rules, as we are in the work of the French writers of epics in the seventeenth century. But this arises from the fact that Fielding is a great artist. 'The formal principles give unity to his materials without our being aware of them. Here is the art which conceals art but is the art a conscious artist.'

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Realism in 'Joseph Andrews'

Introductory. Realism is the reflection in literature of life itself. It aims giving a truthful impression both of objects and mental processes, as they actually appear to the normal human consciousness. A realist always tries to write from actual observation and experience and brings to his work a highly dispassionate mind and an objective vision. He eschews idealisation and abhors sentimentalism. As a rule he excludes his own normative judgments and philosophical interpretations. He must be having his personal convictions but he does not allow them to interfere with his presentation of the objective reality.

Fielding as a realist. Fielding was considered to be the pioneer of the realistic novel in England. He had a very intimate and variegated experience of life and he based all his writings on actual experience. In his Preface to *Joseph Andrews* he declares, 'I believe I might aver that I have written little more than I have seen''. In the prefatory chapter to book XIII in *Tom Jones*, he invokes experience from which alone 'can the manners of mankind be known'. The vitality of all his writing derives from actual experience.

Fielding should thus be expected to have presented a very realistic picture of the society in which he lived. Hazlitt has, in fact paid him a very memorable tribute, "I should be at a loss where to find in any authentic documents of the same period so satisfactory an account of the general state of society, and of the moral, political, and religious feeling in the reign of George II, as we meet with in *The Adventures of Joseph Andrews and his Friend Mr. Abraham Adams*." Dudden considers this to be too sweeping a statement, for he feels that Fielding did not attempt an account of 'the general state of society'. He has just slightly touched the sophisticated life of London. So, according to Dudden, what Fielding did provide was 'a peculiarly vivid representation of the life and manners, the interests and pursuits, of the people who lived in the country—or rather in the west country, which he knew so well—in the early Hanoverian times'. Dudden further points out that Fielding does not say much about the material environment of these people. "On the other hand, the people themselves—their mental and moral characteristics—their activities and habits and ways of living—are displayed with unprecedented power of realism."

Realism in characterisation. Fielding's knowledge of life and people was as extensive as that of Defoe, but his insight was keener and deeper. In his early life he had come in intimate contact with the aristocracy. In his later life he studied the lower strata, while in his capacity of a magistrate, he got a very rare opportunity of having a close view of the working of the criminal mind. In *Joseph Andrews,* he gives a strictly veracious picture of the real human world he had so diligently observed and studied. He neither glosses over what is hideous and disgusting nor like Hogarth, Smollett or Thackeray omits what is pleasant and delightful, though there is very little around him that he finds really pleasing. He draws his characters with perfect honesty and candour. In *Joseph Andrews,* it cannot be denied, most of the characters are more wicked than good, but they never appear to be unrealistic. And Fielding is not contented with the representation of their external appearances alone. He judges their deeds, their intentions, and sometimes he goes beyond their conscious intentions to their inner conflicts. That is why Aurelien Digeon describes his realism as *psychological realism.* He ruthlessly tears the mask of apparent reality and uncovers the essential reality. Whether it is Barnabas or Trulliber, Lady Booby or Mrs. Slipslop, Squire of Fools or Squire of False Promises, their vanities and affectations, their hypocrisies and pretensions do not escape him, nor does the nobility hidden under the tattered cassock of Parson Adams. His Lady Booby, Mrs. Slipslop or Mrs. Tow-wouse are far more alive than Richardson's Pamela. Saintsbury makes a very apt comparison between these two writers :

> In the novel as Richardson knew it and was thinking of it, when he began *Pamela,* you were, as a rule, in an artificial world altogether—a world artificial with an artificiality only faintly and occasionally touched with any reality at all. In *Pamela* itself there is perhaps nothing, and certainly not much, that is wholly unreal ; but the reality is treated and rendered in an artificial way. In *Joseph Andrews,* though its professed genesis and procedure are artificial too, you break away at once from serious artifice. There are real people who do real things in a real way now, as they did nearly two hundred years ago ; however much dress, and speech, and manners may have changed. And we are told of their doing in a real way, too.

Realistic description of the contemporary life : Inefficient and indifferent professionals. It appears that people in Fielding's age did not follow their professions seriously ; at least most of them depicted in the novel do not. Barnabas is more interested in punch than in prayer. The surgeon carries (he pretends he does) 'Galen and Hippocrates' in his pocket but knows pretty little about medicine. Trulliber is more a hog-dealer than a priest. The rural magistrate is an experienced fox-hunter ; he is so 'dedicated' to his profession that he has Adams brought before him for the enjoyment of the company, and without reading the depositions of the witness taken by his clerk and without listening to the defence of the accused, is willing to commit him to jail. Lawyer Scout is more interested in preventing 'the law's taking effect' rather than being a champion of law. In fact he is hardly a lawyer. Politics is as badly corrupted as any other field. In book II chapter 8, Adams introduces us to a group of politicians—Colonel Courtly, Esquire Fickle, Sir Oliver Hearty, Sir Thomas

Booby—but they are all engaged in self-aggrandisement. It is sickening to see the total degeneration of this society. There is but one Adams against ten other bad priests, and the integrity of Adams only serves to heighten the corruption found among others.

Extremely callous society. The society described by Fielding appears to be callous and cruel. It is astoundingly selfish, insensible and hard-hearted. The stage-coach episode in which the passengers are reluctant to admit Joseph, half-killed and stripped naked by robbers, adequately brings out its callousness. The surgeon indignantly refuses to leave his bed to attend to his wounds, since he cannot pay the fee. Mrs. Tow-wouse angrily forbids her husband to lend him a shirt. At another inn, when the innkeeper finds his wife chafing Joseph's bruised leg, he rebukes her harshly, 'for he did not believe the young fellow's leg was so bad as he pretended ; and if it was, within twenty miles he would find a surgeon to cut it off'. Trulliber is thrown into hearty laughter to see Adams kicked by one of the hogs ; and he says he knows 'what charity is, better than to give to vagabonds'. The Squire of Fools makes little of the humiliations he inflicts on Adams. The Squire of False Promises has no feeling for the utter ruin he brings to a large number of families by the vain hopes he holds out to them. Peter Pounce maintains that the distresses of the poor are 'mostly imaginary', and that 'it would be rather folly than goodness to relieve them'. Lawyer Scout is of the opinion that there are far too many poor, and that 'we ought to have an Act to hang or transport half of them'. "It is indeed a ruthlessly inhumane society", says Dudden, "that the novel brings into view. Apart from Adams and the Wilsons, almost the only examples of kindliness are supplied by very humble and (in certain respects, at any rate) not wholly estimable persons—the position subsequently transported for robbing a hen-roost, the little chambermaid Betty, who is no better than she should be, but good-naturedly ministers to Joseph in his sickness ; and the poor pedlar who generously lends every penny he had to Parson Adams."

The wide gulf between high people and low people. We are also struck by the wideness of the gulf which seems to separate the classes —the 'high people' from the 'low people', those who have and those who have not, those who consume and those who produce. The distinction between these groups is rigid. There is absolutely no friendly intermingling of the members of the two classes. At times, they do not even regard each other as of the same species. The high people think and speak of themselves as 'betters' of all poor and humble folk, whom they often refer to as 'the creatures', 'wretches', 'beasts' and 'brutes'. Lady Booby does not admit Adams to her dining table just because the parson is not elegantly dressed, and when he declines to obey her orders, she badly insults him. On another occasion, when she visits the parsonage she does not condescend to acknowledge Adams' bows or Mrs. Adams' curtsies. Fielding regards this supercilious attitude of the high people not only thoroughly unchristian but also supremely ludicrous.

In practical conduct also, the high people show no regard for the low people. Not only are their rights and interests utterly ignored, they are in fact positively ill-treated and oppressed. Lady Booby is not bothered whether her servants have been paid well and in time. She makes no scruple of dismissing them at a moment's notice on most trivial pretexts. There is also the squire, who, in his zeal for preserving game kills all does and confiscates all the guns in the neighbourhood. When he goes hunting, he recklessly breaks down the farmers' hedges and rides over their gardens and cornfields. Another square sends his people to carry off Fanny from an inn just because he has conceived a passing fancy for her. The low people enjoy no protection from the high-handedness of these high people. Even the law does not come to their rescue. Dirty lawyers are always at the service of the high people to make a mockery of the law. Justices are ready to 'stretch' the law to the utmost possible extent to gratify the whims of the high people. As Scout says to Lady Booby, "The laws of this land are not so vulgar as to permit a mean fellow to contend with one of your ladyship's fortune".

The degeneration of the affluent town society. Fielding has not dealt with the affluent town society in details. But he does provide significant hints of the vulgarity and profligacy, vanity and hypocrisy of this society during Joseph's early sojourn in London, and through the stories of Mr. Wilson and Leonara. As soon as Joseph reaches London, efforts are made to entice him into the 'genteel' vices of London, drinking, gambling, swearing, frequenting the playhouses. The most favourite pastime of Lady Booby and the others like her is scandal-mongering. Any opportunity of vilifying others offers these ladies some kind of sinister pleasure and they gloat in it. Mr. Wilson's experience at London, and the characters of Leonara, her aunt, her lover, Bellarmine, all suggest the reprobate condition of the society.

The motives behind the realistic portrayal of the society. Fielding was not merely the painter of his society ; by implication, he was its critic also. He did not idealise his characters, nor did he portray the idealistic side of their life. But it does not mean that he did not cherish ideals or did not believe in them. A realistic picture of the mismanagement at an inn and the presence of rowdy and undesirable elements therein is in itself a plea for reform better facilities and better atmosphere. To uphold and extol the correct values, to reflect life with a correct perspective, to enlarge one's understanding of life with a view to promoting a healthy outlook is an ideal every writer should emulate. By holding to ridicule the vanities and affectations of people, by exposing their malice, greed and selfishness. Fielding makes it amply clear what ideals he wanted his countrymen to pursue. He takes cognisance of the goodness of heart displayed by some, and recommends it to all. He appreciates noble impulses and emphasises their importance in life. At other times, he depicts evil in all its ugliness and pleads for discretion and circumspection to avoid its snares. Fielding's pursuit of reality was never prompted by rancour or hatred, nor did it lead him to rejection or negation of life. Of all novelists, he is the one truly realistic.

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Fielding's Concept of Morality in 'Joseph Andrews'

Introductory. Ever since Richardson described *Tom Jones* as a 'dissolute book' and Dr. Johnson rebuked a certain lady, Hannah More for having read and quoting from so 'vicious' a book, Fielding has been held guilty of immorality. Romantics were more just to him, with Coleridge displaying a marked preference for him in comparison with Richardson. He stated that coming to Fielding after having read Richardson's *Clarissa* is like emerging from 'a sick room heated by stoves' into 'an open lawn on a breezy day in May'. The Victorians, conservative and prudish as they were, again raised the eyebrows at the mention of Fielding's name. Carlyle was contemptuous of *Tom Jones* for the alleged 'loose morality' of its hero. But Lytton proclaimed Fielding a 'deep, accurate and scientific moralist'. Twentieth-century criticism also, generally, is appreciative of Fielding's moral point of view.

It would be highly unfair to dub Fielding as immoral. It is true that he sets up as a moral theorist only later than *Joseph Andrews.* But his moral outlook is quite conspicuously present even in *Joseph Andrews*. In *The History of Jonathan Wild the Great*, he presents an antithesis between greatness and goodness. *Amelia* in which the author deliberately lays himself out to expose the evil practices of his times is loaded with didactic matter. Fielding wanted to awaken the public conscience against the corruption among the officials and the abuses of the prison houses and the law courts in order to bring about at least partial reformation. In his dedication to *Tom Jones* also, he makes it eminently clear that he wrote the novel not merely to picture but also to edify.

Comparison between the moral outlooks of Richardson and Fielding. It is very important to understand the difference between the moral outlooks of Fielding and Richardson. The latter was held to be highly moral. His *Pamela* was accepted to be the most edifying book after *The Bible*. His Clarissa is so obsessed with the idea of morality that she makes it a rule to do a certain number of good things every day, and in case she fails to reach that number, she will carry over the balance to the next day ; which to the modern sensibility looks childish. Besides, Richardson always equates morality with chastity and makes chastity a saleable commodity from which material benefits are bound to accrue. This, Fielding felt, was a very narrow concept of morality. To be moral is to be virtuous ; to be immoral is to harbour vice. But virtue is not just chastity. It is more a matter of one's inner being. It is not external respectability ; it is goodness of heart. In making an estimate of one's personality, one's motives and intentions, even one's vague, half-realised instincts have to be given as much importance as one's externalised, tangible actions. A virtuous man seeks no material compensation for his being virtuous. In fact he keeps sacrificing material benefits to preserve his virtue. One of the biggest vices, according to Fielding, is affectation, and affectation consists in vanity and hypocrisy. Affectation is also at the root of the ridiculous. Since he took the ridiculous to be the major subject for a comic epic, he deals mainly with affectation.

Attack on vanity and hypocrisy in 'Joseph Andrews'. Fielding ruthlessly lashes at vanity and hypocrisy wherever he comes across them. It is hypocrisy to pretend to be a Christian but avoid Christian charity. It is hypocrisy to pretend discomfiture at the sight of a naked man and to deny him help in the name of virtue but to take pleasure in looking at his nude body stealthily. Most of the people Joseph and Adams come across during their odyssey, are vain and hypocritical, and Fielding exposes all of them. Leonara is subjected to our ridicule on account of her vanity. Mr. Wilson suffers in the beginning of his career because of vanity. Fielding discovers a touch of vanity even the old Parson Adams—he is vain of his sermons and of his knowledge of books. Vanity is pretending to be what you are not ; hypocrisy is concealing what you are under some respectable-looking mask. For Fielding, the worst form of hypocrisy, according to Irvin Ehrenpreis, 'is the deliberate deceit of those who have reason to trust you ; that is, the taking advantage of people's good qualities in order to ruin them and obtain some pleasure or profit for yourself'. Fielding is very critical of this type of malicious hypocrite. The ruffian who plans to attack Fanny and, therefore, offers to accompany her over a lonely road is one such hypocrite.

The importance of feeling. In the moral teachings of Fielding, feeling holds a very important place. The man who feels very keenly is capable of great happiness whether real or imaginary. He feels the joys of others as deeply as his own. The goodness of heart is essential for a man of feeling ; in fact; it is an inevitable human condition for him. In *Joseph Andrews* Adams is endowed with great feeling. He feels the joys and sufferings of Joseph and Fanny as if they were his own. When Fanny loses consciousness on recognising Joseph's voice, Adams gets so nervous that he flings into fire his dear *Aeschylus* transcribed in his own hands and preserved carefully for thirty years. One of Adams' peculiar mannerisms is to begin striding or capering about the room when excited, but if we analyse it deeply, we shall discover that he does so because he feels things deeply and expresses his feeling with the spontaneity of a primitive man. Even his mannerisms suggest the goodness of his heart.

Morality and Christian charity. Active practice of Christian charity is an essential mark of being moral. As suggested earlier, one mark of a good man is that it gives him real joy to help others. The easiest way for anyone to assist those in trouble is to offer them money. So the simplest test of a man's goodness is to ask him for a loan—assuming the need is genuine. If he grants it freely and cheerfully, with no hope of advantage to himself, we may count him a true Christian. In *Joseph Andrews*, Fielding uses this test very often. Mrs. Tow-wouse forbids her husband to lend a shirt to Joseph who has been stripped naked and half-killed. Parson Trulliber refuses to lend a few pennies to Adams and condemns him as a vagabond. Peter Pounce believes that the distresses of mankind are mostly imaginary, and 'it would be rather folly than goodness to relieve them'. The poor pedlar is really a good man because he offers whatever he has to relieve the distressed Adams and company. Adams, at one stage, is afraid that he may be considered unchristian because he has no money to relieve a poor priest.

Religion and morality. Fielding considers religion to be essential for the promotion of goodness and the resistance to evil. The religious belief that there is a divine power, God, watching over all our actions in the present world and determining the rewards and punishments for our virtues and sins plays an important role in making us cling to the right path. "If true goodness shows itself in active charity," says Irvin Ehrenpreis, "therefore, true religion must encourage good works as well as correct faith. So Fielding criticises two sorts of ethics. One belongs to the man who thinks that righteousness can exist without religion. In the story of 'Mr. Wilson', Fielding has an episode exposing those who try to live virtuously purely for the sake of being good, with no belief in a divine command to do so. These acquaintances all turn out to be selfish and unable to resist immoral temptations. The other sort of ethics condemned by Fielding belongs to those who accept the need for religion but insist that faith is more important than good deeds. Fielding attributes this argument to the methodists, whom he, therefore, attacks."

Sex and morality. According to Fielding, sex is a part of life and its natural and healthy expression has nothing to do with morality. In fact, to Fielding, the suppression of natural sex-instincts is likely to produce unhealthy inhibitions—as they do in Clarissa—and are, therefore, immoral. Sex can be mere lust, or perversity, or a natural human instinct, and accordingly, it cannot be condemned or approved of. But morality is something much wider than the quality of one's sexual behaviour. Lady Booby represents lust ; Mrs Slipslop's sexual behaviour is a kind of perversity, since it springs from her suppression of the sex-instinct for a long time during her youth. The behaviour of both these ladies calls for some kind of reproach. In comparison with them, the conduct of Betty the chambermaid deserves more sympathetic consideration. She is a girl of genuinely noble impulses that need an outlet. She is moved with real sympathy for Joseph and feels warmed up by his youthful looks. The fact that she has been sexually starved for some time acts as a kind of spur. She tries to win Joseph—there is no hypocrisy in her behaviour similar to that of Lady Booby—but failing in that, she promptly falls into the trap of Mr. Tow-wouse. Noble as she is, she takes the professions of love made to her by Mr. Tow-wouse as genuine and falls for him. She may be weak, but, basically, she in not immoral.

Conclusion. To conclude, we might say that Fielding's is a kind of practical morality. His concept is liberal and healthy and merits unqualified approval rather than condemnation. To us, in the twentieth-century, it is Richardson who often appears to be immoral.

M.A. (Pol. Sc. Eco. Eng. Hin.) B.Ed.
Motiyar Rainawari
SRINAGER-190003
KASHMIR

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'Joseph Andrews' as a Picaresque Novel

What is a picaresque novel ? The term *picaresque* has been derived from a Spanish word *picaro* which means a rogue or a villain. Originally, a type of romance that dealt with rogues or villains was called picaresque. A picaresque novel presented, in an extravagant style, a series of adventures, and misadventures, mostly on the highways. Some more enterprising novelists sent their hero to the sea also. With the development of the novel, it was no longer considered essential to take only a rogue or a villain as the central character. A regular hero, gallant and chivalric, adventurous in spirit and liberal in outlook, came to be equally acceptable.

The picaresque form offered many advantages to the novelist. It did not require a regular, well-organized well-rounded plot. The novelist could afford to dispense with the episodical unity and just contrive a succession of sensational events involving his chief protagonists. Secondly, he got an opportunity to introduce a wide variety of events and characters. The hero is now in the country, now on the highways, now in London confronting thieves, grappling with rogues, rescuing beautiful damsels and falling in love, fighting duels, getting arrested and languishing in prison, getting robbed by the most innocent-looking people and helped by those who looked scoundrels, getting intimately in touch with a vast variety of people from the country squires to the haughty and rakish aristocrats, from the boorish and nagging landladies to the morose and ill-tempered military personnel, from hypocrites and imposters to gypsies and fiddlers. Finally, the picaresque form offered enough scope to throw light on the life, culture and morality of the age and to criticise the evils infesting it. The earliest examples of the picaresque novel are *Lazaritle de Tormes* and *Guzman de Alfarachi*. Le Sage's *Gil Blas* is the most well-known picaresque novel in French and Cervantes' *Don Quixote* in Spanish. In English, Defoe wrote in the picaresque tradition. Later, Fielding in *Joseph Andrews* and *Tom Jones* and Smollett in his novels of the sea adventure like *Roderick Random* followed the same tradition. The traces of this tradition are found even in Dickens and Thackeray.

'Joseph Andrews' as a picaresque novel. While writing *Joseph Andrews*, Fielding was considerably influenced by *Gil Blas* and *Don Quixote*. In fact, his indebtedness to *Don Quixote* was so great that he felt obliged to acknowledge it on the title page itself. There are marked resemblances between *Joseph Andrews* and *Don Quixote*. Parson Adams is clearly a Quixotic figure. Thus it should be reasonable to expect *Joseph Andrews* to follow the picaresque tradition.

But if we critically examine *Joseph Andrews*, we discover that it is not a regular picaresque novel, though it does incorporate in its structure the major characteristics of the picaresque form We are introduced to the characters while they are still in the countryside. Then Joseph and Lady Booby are taken to London for a glimpse of the lascivious London society and the seduction scene. The scene between Lady Booby and Joseph is soon parodied in another one between Mrs. Slipslop and Joseph. The two scenes cleverly result in the dismissal of Joseph and prepare us for the roadside adventures. The picaresque element of the novel is introduced in Book I chapter 10 with Joseph setting out on his journey in the moonlight. From here onwards to the end of Book III, it follows the picaresque tradition closely. Joseph soon gets robbed and is thrown into a ditch, stripped and half dead. The stage-coach episode provides Fielding with an opportunity to expose the hypocrisy and callousness of the respected people and reveal the humanity hidden behind a crude exterior. At the very first inn Joseph reaches, we meet a surgeon and a priest, both vain, both ignorant, but both passing as the finest specimens of their class. We also meet Mrs. Tow-wouse, the domineering landlady and her cowardly husband. As earlier, humanity is once again revealed in an apparently immoral chambermaid Betty, who provides Joseph with tea at her own expense. Here Joseph and Parson Adams run into each other and the picaresque journey that began with satirical exposure of the society assumes a partially humorous tone. Fielding does not give up the satire-motif ; only now there is a good deal of farce and genuine humour mixed with it. There is an encounter with a 'patriot' who would like to see that all cowards are hanged and yet takes to his heels the moment he hears the shrieks of a girl in distress. This brings Fanny to join the party. Now there are false convictions and mock trials. Adams takes upon himself the role of the hero while Joseph and Fanny are pushed into the background. We meet a squire who does not mind letting loose his dogs at Adams, another one who subject him to some humiliating practical jokes, still another who lands him into an embarrassing situation by initially holding out to him some promising but utterly vain hopes. We also have some interesting episodes like the dispute between a poet and a player. Finally the abduction of Fanny is planned and this once again brings the action back to its original seriousness. The picaresque nature of the novel ends with Parson Adams jumping out of Peter Pounce's carriage.

In a part of the Book I and the middle two Books where the picaresque motif is followed, Fielding brings his major characters in contact with different strata of society—country squires, divines and philosophers, lawyers and surgeons, landladies, beggars and highwaymen—and exposes the contemporary social evils as well as human follies and foibles of a more general nature. Among these, the worldly-minded priests and the inhuman country squires seem to have aroused Fielding to the maximum indignation. General human weaknesses that Fielding holds to ridicule are lack of charity, malice, vanity, selfishness and hypocrisy of the people who are held in high esteem.

The rambling or discursive narrative of *Joseph Andrews* also strangthens the picaresque motif of the novel. Fielding employs here a very loose plot, for his purpose is the depiction of the society and the plot is not given much importance. It is only in *Tom Jones* that we get an organically developed piot.

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Humour in 'Joseph Andrews'

Humour a part of Fielding's conception of the novel as a 'comic epic in prose'. Fielding has conceived *Joseph Andrews* as a comic epic in prose. In the Preface, he observes that a comic epic employs 'light and ridiculous' fable and action and in its sentiments and diction, it preserves the ludicrous. Thus humour occupies a very prominent place in Fielding's very conception of the novel. In the same Preface, he also traces the source of his humour. Humour springs from the ridiculous and the only source of the true 'ridiculous' is affectation. Affectation proceeds from either vanity or hypocrisy. We affect vanity in order to purchase applause, whereas hypocrisy aims at the avoidance of censure. Vanity is ostentation ; hypocrisy, deceit. Affectation arising from either vanity or hypocrisy provokes derision. Fielding holds affectation to ridicule obviously with a view to correcting humanity of its follies. He reiterates this purpose in his dedication to *Tom Jones* : "I have employed all the wit and humour of which I am master in the following history ; wherein I have endeavoured to laugh mankind out of their favourite follies and vices." A similar purpose is held out in his invocation to Genius in *Tom Jones*, "Come thou who hast inspired thy Aristophanes, thy Lucian, thy Cervantes, thy Rabelais, thy Moliere, the Shakespeare, thy Swift thy Marivaux, fill my pages with humour till mankind learn the good nature to laugh only at the follies of others and the humility to grieve at their own." This is a very solemn purpose indeed and quite in accord with his epic theory of the novel, and he mostly uses ironical or satirical humour to achieve his purpose. But though he never loses sight of this purpose, he is not always preoccupied with it also. He is endowed with a very sanguine temperament and takes delight in fun for its own sake, fun that is just farcical and has no ulterior motive.

Farcical humour. There is a good deal of farcical humour in *Joseph Andrews*. Chapter 5 in Book II that interrupts the story of Leonara offers a good example of farcical humour. Joseph, bruised by a fall from the horse, sits by the fireside, with the hostess rubbing his knee. This situation incenses host, a surely fellow, who reprimands his wife for being so familiar with a stranger. He is a little rude to Joseph as well, for which he is rebuked by Adams. This leads to a broil, a free-for all, in which everyone is punching everyone. Finally, the hostess picks up a pan of pig's blood from the dresser and hurls it at Adams. At this stage, Mrs. Slipslop enters and tears into the hostess. Another very fine example of farcical humour is provided in Book IV Chapter 14, where Beau Didapper, in an attempt to rape Fanny, mistakenly ends up in Mrs. Slipslop's bed. The lady makes a loud uproar, whereupon Parson Adams, sleeping in the next room, rushes

there is Beau Didapper, with his narrow shoulders and spindle shanks, who, when Horace is quoted, observes that 'he did not understand Welsh'.

Humour through parody. Occasionally Fielding parodies the epic style to produce humour. The free-for-all in which Adams gets doused in hog's blood is described in Homeric terms Joseph's encounter with the dogs let loose on Adams is also described in epic style. Here the use of a grand style to describe situations which are essentially ridiculous in themselves produces the comic effect.

Humour is exuberant, spontaneous, tolerant and exercised on realities. Finally, Fielding's humour in *Joseph Andrews* is distinguished by four qualities. It is amazingly exuberant. Fielding is a born humorist and the fountain of his mirth is never exhausted. He is gifted with a remarkably fecund imagination and can contrive an immense variety of humorous situations. Secondly, his humour is highly spontaneous. It plays lightly and naturally, without any suggestion of premeditation or deliberate contrivance. Thirdly, it is tolerant and benign. Fielding does not, of course, condone the moral lapses of his characters ; still he takes a very lenient view of them. Fourthly, it is exercised on realities, on the facts of nature and life, and not on whims and fancies.

with Fielding novel gets its proper shape—

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Fielding's Contribution to the Development of the English Novel

Introductory

It is true that even before Fielding, Defoe and Richardson had written novels, but it is with Fielding only that the novel gets its proper shape. He made invaluable contribution to the development of plot construction and the art of characterisation and explored the hidden potentialities of this genre as an art form. He bade farewel to the fantastic world of romance and firmly planted the novel in his own soil making it an effective weapon of social criticism. He also tried to advocate a healthy philosophy of life and thus imbued his writings with a very solemn purpose.

Plot Construction

Plot before Fielding did not hold much importance for the novelist. Bunyan's plots were only an apology to indulge in long, exhausting, theological digressions. Defoe's plots were mechanical, loose and episodic. Richardson worked on very flimsy plots. Dr. Johnson was right in his estimate that if anyone read Richardson for the story, his patience would be so much fretted that he would hang himself. It was Fielding who really developed the art of plot-construction. In *Joseph Andrews*, of course, there is not much of the plot. It appears to be a series of adventurous episodes loosely strung together. Besides, it employs silly contrivances like the mystery of the stolen children and their recognition by certain birth marks. But *Joseph Andrews* is a parody, and in its plot-construction, it parodies the silly plots employed by the usual eighteenth-century romances, and through parody it mocks at them. After *Joseph Andrews*, when we come to *Tom Jones*, we find a very coherent and organic plot conducted with utmost skill. The plot of *Tom Jones* has won universal appreciation. Sir Walter Scott once said that in *Tom Jones* he was greatly impressed by 'the felicitous contrivance, and happy extrication of the story, where every incident tells upon and advances the catastrophe, while, at the same time, it illustrates the characters of those interested in its approach'.

Novel as a Comic Epic in Prose

Another contribution of Fielding is his concept of the novel as *a comic epic in prose*. He invented a fable as wide in its canvas as an epic ; he introduced characters of a great variety and set about the task of depicting their life in all its authenticity, smiling at its incongruities, admiring its goodness, ridiculing its hypocrisy, sympathising with its weakness. He brought to his work mildly ironical tone and imbued it with as solemn a purpose as any epic poet could think of. He knew that he was attempting an entirely new species of literature and was right to claim that 'this kind of writing I do not remember to have seen hitherto attempted in our language'.

Art of Characterisation

Fielding breathed life into the characters he portrayed. Exercising his authority as a comic writer, he avowedly and even ostentatiously refused to go deep into the mind of his characters but this does not imply that he had inferior knowledge of like and people. In fact, Fielding's understanding of people was more intimate than that of most of his contemporaries. Every character of Fielding is capable of having happened whereas, with all its apparent veracity, Richardson's treatment of his characters is at best 'academic'. Fielding astonishes us with authentic, individualised portrayals of his characters that have been depicted neither as angelic nor as monstrous but as real human beings compounded of both good and evil elements. Fielding studies them with a completely dispassionate observing mind. He gets beneath the external veneer of piety and respectability and gives a very realistic portrayal of his characters 'with their lights and shades both in the correct perspective'. On Fielding's art of characterisation, Harold Child, in *The Cambridge History of English Literature* observes :

> Fielding, a master of the philosophical study of character, founded the novel of character, and raised it to a degree of merit which is not likely to be surpassed.

Dialogues

Fielding realises the efficacy of dialogues both in the unfolding of action and the revelation of character and conducts them with exquisite skill. His dialogues are lively as well as natural. Besides, he commands a very wide range. He can be playful and hilarious, solemn and serious, ironical and scathing, sentimental and pathetic, or bitter and pungent as he likes. Richardson had done a good deal for the development of dialogues, but he was greatly handicapped by the epistolary form of narration he employed in all his novels. Fielding however makes an effective use of them.

Humour

Novel before Fielding was burdened with extra solemnity. Richardson is almost incapable of pure humour ; his forte is sentiment. But in the case of Fielding, humour forms a part of his very design of the novel as a comic epic in prose. In his novels, he has employed all types of humour, mainly farcical in *Joseph Andrews*, ironical in *Tom Jones* and satirical in *Janathan Wild*. Fielding's humour is exuberant, spontaneous, tolerant and exercised on realities. Swift's humour is bitter and spirings from his cynicism and his contempt of life in general ; Fielding's humour, like that of Shakespeare, derives from a perception of the incongruities in human situation and reveals a great understanding and tolerance on the part of the novelist. Jane Austen, Dickens, Thackeray, the great humorists of English fiction are all indebted to Fielding, the greatest of the great humorists.

Localisation of Scene

Another great contribution of Fielding is the localisation of the scene. In *Joseph Andrews*, Fielding carefully considers the problem of geography and in parts works it out. He gives graphic details of the journey of Adams and Joseph from London to Somersetshire. It is true that he describes his settings with broadly conventional strokes and does not feel their significance like Balzac or Henry James, or that he does not care for the natural landscape or the part it can play in human life like Thomas Hardy or D.H. Lawrence ; still, in a tentative way, he does indicate the place that nature might occupy in the novel of the future.

The Englishness of Fielding's Novels

Fielding's novels are thoroughly English. Raleigh observes that Fielding's novels are in general thoroughly his own and they are thoroughly English. Sir Walter Scott, talking of *Tom Jones*, says, "The persons of the story live in England, travel in England, quarrel and fight in England". Lady Booby, Beau Didapper and Mrs. Slipslop, Adams, Barnabas and Trulliber, the squire who tries to abduct Fanny, the surgeon and the countryside justice, are all eighteenth century figures. They have the typical eighteenth-century manners and subscribe to the values of their age. The scuffles in the inns the insecurity of the highways, the operas, are all English. Frequent allusions to contemporary persons and incidents, like the one to Ralph Allen of Bath (III, 6) though confusing the two planes of actual existence and imaginative creation, reinforce the impression of reality. And yet the characters as well as their experiences have universal validity.

Fielding's Moral Vision

Fielding brought to the novel a healthy moral vision in contrast to Richardson's mawkish, puerile and prudential morality. Richardson measured morality in terms of chastity and treated of chastity as a saleable commodity. With Fielding, morality is an affair of the inner goodness of man. Fielding is tolerant of natural human weaknesses but he does not tolerate hypocrisy. He knows that he who looks pious may be a big scoundrel and he who looks a scoundrel, though not very pious, may yet be a good human being. Hence he urges upon his readers to go beneath the mask and see the reality. Thus Fielding advances a very sound moral philosophy. Coleridge was right in saying that to take up Fielding after Richardson is like emerging from a sick room heated by stoves into an open lawn on a breezy day in May.

Conclusion

So great is Fielding's contribution to the English novel that

Walter Scott was tempted to describe Fielding as the father of the English novel. Such a sweeping statement naturally tends to provoke controversy but if we remember that it was not meant as a scientific description and accept only its spirit, it is, to a very great extent, true. Walter Allen sums up Fielding's contribution in the following words :

> The form the novel took in England for more than a hundred years had its origin in Fielding, and in this respect, Smollett, Scott, Dickens, Thackeray and Meredith all wrote in his shadow.

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Select Literary Criticism

Dr. Johnson : Fielding's superficial observation and immorality. Dr. Johnson's comments on Fielding and Richardson have been recorded by his biographer Boswell in his *The Life of Johnson.* Dr. Johnson had a marked dislike for Fielding.

Dr. Johnson believed that Fielding was essentially a superficial observer. He made this distinction between Fielding Richardson : that Fielding drew only 'characters of manners' while Richardson, being capable of diving into 'the recesses of human heart', portrayed 'characters of nature'. Dr. Johnson maintained that the difference between Richardson and Fielding was the same 'as between a man who knew how a watch was made, and a man who could tell the hour by looking on the dial plate'. Once Dr. Johnson dismissed Fielding's powers of observation with this remark to Mrs. Thrale : "Fielding could describe a horse or an ass, but he never reached to a mule."

—from Boswell's *The Life of Johnson*

F.R. Leavis : A critical estimate of Fielding. Fielding made Jane Austen possible by opening the central tradition of English fiction. In fact, to say that the English novel began with him is as reasonable as such propositions ever are. He completed the work begun by *The Tatler* and *The Spectator*, in the pages of which we see the drama turning into the novel—that this development should occur by way of journalism being in the natural course of things. To the art of presenting character and *moeurs* learnt in that school (he himself, before he become a novelist, was both playwright and periodical essayist) he joined a narrative habit the nature of which is sufficiently indicated by his own phrase, "comic epic in prose". That the eighteenth century, which hadn't much lively reading to choose from, but had much leisure, should have found *Tom Jones* exhilirating is not surprising ; nor is it that Scott and Coleridge, should have been able to give that work superlative praise. Standards are formed in comparison, and what opportunities had they for that ? But the conventional talk about the "perfect construction" of *Tom Jones* (the late Hugh Walpole brought it out triumphantly and you may hear it in almost any course of lectures on 'the Engligh Novel') is absurd. There can't be subtlety of organisation without richer matter to organise, and subtler interests, than Fielding has to offer. He is credited with range and variety and it is true that some episodes take place in the country and some in town, some in the churchyard and some in the inn, some on the high road and some in the bed-chamber, and so on. But we haven't to read a very large proportion of *Tom Jones* in order to discover the limits of the essential interests it has to offer us. Fielding's attitudes, and his concern with human nature, are simple, and not such as to produce an effect of anything but monotony (on a mind, that is, demanding more than external action) when exhibited at the length of an "epic in prose". What he *can* do appears to best advantange in *Joseph Andrews*. *Jonathan Wild*, with its famous irony, seems to me more hobble-dehoydom (much as one applauds the determination to explode the gangster-hero), and by *Amelia* Fielding has gone soft.

—from *The Great Tradition*

Maynard Mack : The influence of drama in 'Joseph Andrews'. Fielding's dramatic training shows itself in his method of structuring his story. Book IV and the London scenes in I are hardly more than translation into prose fiction of contemporary comedy of manners and stage farce ; while in Books II and III Fielding avoids the narrative monotony inseparable from previous picaresque and adventure tales by breaking his action into scenes. He is able in this way to segregate important incidents from less important ones and to juxtapose them, as in drama, so that they comment on each other ; the impassioned clerical debate of I, 17, interrupted by the low lay conduct of Betty and Mr. Tow-wouse, is a case in point. Stagecraft also taught Fielding to delineate his characters primarily through idiom. Adams' Latin tags, Slipslop's malapropisms, Trulliber's "I caal'd yurst", Mrs. Tow-wouse's "common charity, a f—t !", Lady Booby's "did ever mortal hear of a man's virtue !", Pounce's "How can any man complain of hunger in a country where such excellent salads are to be gathered in every field ?", remaind us that there is only a little exaggeration in the saying that you can open fielding anywhere and tell who is speaking by the accent. More important, Fielding uses structure, as a playwright does, to articulate his theme. The two poles of value in *Joseph Andrews* (as later in *Tom Jones*) are the country-world and the city, neither perfect, but the former superior to the latter because more honest. In the first book the relative honesty of the country penetrates to the city in the person of Joseph and, having resisted corruption there, is reinforced in its withdrawal by another of its representatives, Adams. In the last book the relative hypocrisy of the city-world (Lady Booby, Beau Didapper and the rest) invades the country and is again defeated, the action alternating back and fourth between country and city symbols ; Lady Booby's house, where everybody is both lickerish and affected (and even Adams stumbles into other people's beds) ; and the parson's own dwelling, where the vexations, follies, and little triumphs of unpretentious human nature keep their homely course. In the meantime, throughout the story these basic poles of value have been kept before us, not only in the adventures to which Joseph and Adams are subjected, but in the two symbolic narratives (fore-shadowings of the stories of Mrs. Fitzpatrick and the Man of the Hill in *Tom Jones*) which treat the fortunes of Leonara and Mr. Wilson.

—from *Joseph Andrews and Pamela* in *Twentieth Century Views on Fielding*

Robert Alter : The contrast between town and country as depicted in 'Joseph Andrews'. Thus both novels, (*Joseph Andrews* and *Tom Jones*) as we have had more than one occasion to note, make repeated reference to the contrast of town and country, the town representing the sophisticated degeneracy of modern life, and the country, though it harbours the expected varieties of vanity and knavery, holding within it a possibility of a decent traditional life in the small Christian community of family and friends. In *Joseph Andrews*, however, this contrast is given more prominence, at least in the initial and concluding section, because the entire action of the novel is a broad movement from London and separation to the final discovery and union in the country. In the early chapters, therefore, we encounter repeated allusions to the vain frivolity of the town, to the country as seen by the town, and to the town as seen by the country (in the person of Joseph). Lady Booby, "who had been blest with a town, education. . . .never spoke of any of her country neighbours by any other appellation than that of "the brutes" (I, 3). Joseph's fellow servants try to introduce him to the fashions of the town, which, in addition to foppish attire, consist of swearing, drinking, gaming, rioting at playhouses and assemblies, and similar "genteel vices" (I, 4). Since the novel will culminate in the classic comic establishment of a true community, Joseph pronounces the most telling judgment on the town in suggesting that it isolates men from one another : London is a bad place, and there is so little good followship that the next door neighbours don't know one another (I, 7). At the other end of the novel, when all the characters converge on Lady Booby's estate, Beau Didapper is introduce to serve as an embodiment of the quintessence of the town in the midst of the country. The conjunction of the beau in his laced velvet finery and Parson Adams in his rusty cassock, each mocking the other's grab, is a sharply focused satiric image of the whole opposition of town and country.

—from *Fielding and the Nature of the Novel*

Robert Alter : The word 'Christian' as interpreted by different characters. One of the most important themes of *Joseph Andrews*, which we have also touched on before, is the shifting meaning of the term 'Christian'. Often mentioned in contrast to Turks, Jews and other infidels. As the true pastor Abraham Adams and the loyal disciple Joseph together with his beloved make their pilgrim's progress through a land of deceivers (see, for example, the night time march in III, 2, which is, paradigmatically, the perilous journey of a faithful band in a dark world), the world "Christian" is on every tongue, including some that look suspiciously forked.

Most of the characters are inclined to define as a true Christian whoever can best serve their self-interest, or whoever makes use of the means of power they themselves most readily employ. A gentleman, volunteering legal advice to Adams after his battle with the Towwouses suggests that "if your jury were Christians they must give swinging damages" (II, 5). When Adams tells Trulliber, the pig-farming parson, that "Whoever is void of charity. . . .is no Christian" his uncouth brother to the cloth responds with a rather different definition of a Christian ; "I would not advise thee. . .to say that I am no Christian ; I won't take it of you, for I believe I am as good a man as thyself." This Christian goodness he then prepares to demonstrate with the might of his two fists. The fawning Mrs. Tulliber, on the other hand, has still another notion of what a Christian is : "His wife, seeing him clench his fist, interposed, and begged him not to fight, but show himself a true Christian, and take the law of him" (II, 14). In contrast to such self-deluding hypocrisy, the huntsman in charge of the hounds that attacked Adams is refreshingly candid when he points out the essential undesirability of Christians as objects of the chase : "He. . . .wondered his master would encourage the dogs to hunt Christians : it was the surest way to spoil them, to make them follow vermin instead of sticking to the hare" (III, 6). It is easy to sympathize with the good parson when he fears he will be thought no Christian for lack of gold in his pocket, or because of the shabbiness of his clothes ; and his protestations of innocence, when in the great climax of bedroom confusions he is found in Fanny's bed, resonates marvellously against all the accumulated uses of this central thematic term : "As I am a Christian, I know not whether she is a man or woman" (IV, 14). These words, which literally echo others of Joseph's to Lady Booby early in the novel (I, 8), state a finely ironic truth for Adams' indisputable Christian innocence is inseparable from his unworldliness, from his being scarcely aware of those powerful facts of difference between man and woman. —from *Fielding and the Nature of the Novel*

Mark spilka : The theme of nakedness in 'Joseph Andrews'. As a matter of fact the spectacle of nakedness is significantly common (though not always symbolic) in *Joseph Andrews*. Fanny, Joseph, Adams, Lady Booby, Mrs. Slipslop, Beau Didapper, Betty the chambermaid, Mr. Tow-wouse—all appear at one time or another and for various reasons, in a state of partial or complete undress. In the early chapters, for example, Joseph is beaten and stripped by robbers and left on the road to die ; when a carriage passes, Fielding "tests" each of the passengers by his willingness to accept Joseph as he is, for what he is—a defenseless human being. And late in the book, when Adams appears in a nightshirt (the usual eighteenth century equivalent for nakedness), Fielding tests, in effect, out willingness, as good natured-readers, to take Adams for what he is. It should not surprise us, therefore, that a definite symbolic equation between nakedness, on the one hand, and innocence and worth, on the other, occurs in other portions of Fielding's work : Squire Allworthy also appears in his nightshirt, for example, in the opening pages of *Tom Jones* ; and in *The Champion* for January 24, 1740 Fielding even cites Plato to the effect that men would love virtue if they could see her naked. This platitude is put to good use in *Joseph Andrews*, though the problem there is to "expose" or "laybare" both virtue and affection, often in the same man.

With regard to affectation, Fielding's theory of the ridiculous fits

in well with our "nakedness" theme. Affectations are "put on", and it is the humorist's job (or more properly the satirist's) to "strip them off". This much Fielding knew by rote from his earliest published work, a poem against masquerades, to his attack on masquerades in his last novel, *Amelia :* take off the mask, remove *the* outer pretense, and expose the "bare facts" which lie beneath vanity, hypocrisy, smugness. But his chief accomplishment, as well as his chief delight, was to distinguish between a man's defects and his essential goodness ; and we think in this respect of Adams, Tom Jones, Captain Booth, and dozens of the minor creations. If a man is good-natured "at bottom", then the problem for the novelist is how to get to the bottom. Fielding usually arrives there by playing of the man's faults against his virtues, as when Adams first cautions Joseph against immoderate grief, then grieves immoderately, like any compassionate man, at the news of his son's supposed drowning. But a more pertinent example occurs in one of the inn scenes in *Joseph Andrews* when Fanny faints and Adams, in his haste to rescue her, tosses his precious copy of Asechylus into the fire. Here Adams has literally stripped off an affectation while revealing his natural goodness—the book is symbol, that is, of his pedantry, of his excessive reliance upon literature as a guide to life, and this is what is tossed aside during the emergency. Later on, when the book is fished out of the fire, it has been reduced to its simple sheepskin covering—which is Fielding's way of reminding us that the contents of the book are superficial at least in the face of harsh experience. Thus the whole incident under-scores the fact that Adams' faults, like his torn, disordered clothes, are only the outward, superficial aspects of his character and that the essential Adams, a brave, good man, lies somewhere underneath ; his heart—not his Aeschylus, not his harmless vanity—is his true guide in all things of consequence.

—from *Comic Resolution in Fielding's 'Joseph Andrews' in Twentieth Century Views on Fielding*

Robert Alter : Clothing and nakedness in 'Joseph Andrews'. Parson Adams in general, and more particularly, Parson Adams in Fanny's bed, suggest another set of mutually related themes around which *Joseph Andrews is shaped*—appearance and reality, clothing and nakedness. Mark Spilka has shown quite effectively how the development of these particular themes comes to a brilliantly comic culmination in the bedroom farce at Lady Booby's though he tends, I think, to insist on an explicitness of symbolic signification which Fielding himself does not really suggest. There can hardly be "a definite symbolic equation between nakedness, on the one hand, and innocence and worth, on the other," when the first instance of nakedness in the novel is that of Lady Booby ! Fielding is coy, full of dialectical reversals, in his "symbolic equations" as in his ironic double meanings. In part, nakedness is the image he uses in *Joseph Andrews* for the human thing itself, stripped, as we say, of all disguise.

Lady Booby's nakedness is the visual revelation of the naked lust she can scarcely conceal. When Joseph is dismissed from her service, our attention is pointedly drawn to the fact that he is "stripped" of his livery : his vestments having been removed in a kind of rite of passage, he abandons the role he played at the Booby's and returns to his own world. He is soon stripped again, by the highwaymen who assault him and leave him for dead. In this case, the nakedness emphasizes not so much innocence as helpless vulnerability, the starkest image of need for Christian charity. The various responses of the stage-coach passengers, on the other hand, to the naked man on the road do express a decided lack of innocence—false prudery, smirking delight in the possibilities of sexual embarrassment, self-interested unwillingness to contemplate the bare forked thing that calls for their help. Elsewhere, Joseph's fine white skin elicits a good deal of admiring comment from the women in the novel : apart from reminding us of his physical attractiveness, it serves as a social rather than a moral index, giving us fair intimation that he is in fact, as we finally learn, a proper gentleman. In a ceremony of transition which balances the stripping of livery early in the novel, Joseph toward the end of the book is dressed in fine gentleman's clothes by his supposed brother-in-law Booby (IV, 5), and we see at last how the texture of cloth matches the texture of the skin, Joseph, a sort of male Cinderella, now revealed to the world as his true self.

Conversely, people concerned with creating appearances rather than confronting realities are pre-occupied with clothing. The most extreme example is Beau Didapper, whose foppishness is the chief expression of his impotent pursuit of vice : the slave of appearances, he is quite content to possess the mere reputation of intrigues he is unable to carry out. Much attention is given to dress in the Booby household ; Adams tells us that he ceased to be invited there because the lady thought his attire not good enough for the gentry at her table (II, 8). Mr. Wilson confesses that, at the beginning of his moral decline in London, he sought to attain the character of a fine gentleman, "the first requisites to which I apprehended were to be supplied by a tailor" (III, 3). In such a world, it is no wonder that Adams' defence of the Christian pastor, "who clothes you with piety", is answered with an innkeeper's taunt" I do not remember ever to have seen any such clothing (II, 17) ; and the prelapsarian truth that "a man naturally wants clothes no more than a horse" comes from the smug mouth of Peter Pounce, as an excuse for not giving charity (III, 13). —from *Fielding and the Nature of the Novel*

Michael Irwin : The ambivalence of Fielding's intention in 'Joseph Andrews' and the spasmodic quality of the novel. There was little in *Joseph Andrews* that was essentially original. Its moral attitudes are those which underlie all Fielding's serious writing, and many even of the specific points had been made in previous works. Fielding has also written an earlier parody of *Pamela*, which if ribald, aimed at a serious exposure of the book's implicit hypocrisy ; and as early as 1728, when he began *Don Quixote in England*, he had used the Cervantesque formula to satirize certain aspects of English society.

In *Joseph Andrews* Fielding was employing all these elements, together with some character-sketches and dialogues drawn from personal observation, at the ingredients of a new form, the comi-prosai-epic. The chief interest of the finished book from the point of view of literary history is the fact that its author has somehow found a means of fusing his diverse materials into a coherent whole. He has done so, moreover, despite the fact that both his moral intention and his narrative intention are inherently contradictory. From a didactic point of view Fielding required an artificial convention of plot and character, which would enable him to shape the episodes into a series of parables. Yet the general tenor had to be realistic, in order to lend point to the very practical terms of the moralizing. From the narrative point of view the only available formal discipline was the artificial romantic plot ; yet much of Fielding's material was taken direct from real life.

As might be expected, this ambivalence of intention gives the novel a somewhat spasmodic quality. The aspects of reality on which the author chooses to place emphasis are not consistently chosen. For instance, during the journey home, when the poverty of the travellers is the cause of most of their adventures, Fielding records their financial state in detail. When they reach their destination, however, the interest is centred on Lady Booby's mechinations, and there is no explanation of how Jopeph and Fanny both of whom are destitute, find food and shelter. Again, certain minor characters are described—Didapper, for example, and Mrs. Tow-wouse—but there is no direct description of Lady Booby, or, oddly enough, of Parson Adams. Above all,. . . the narrative shifts between several levels of verisimilitude. —from *Henry Fielding* : *The Tentative Realist*

Maynard Mack : Characterisation. The difference in their methods of characterisation that Johnson noticed when he said that Fielding saw only the hands of the clock, Richardson the wheels (the remark was intended to disparage Fielding), seems to be in reality a quality of the difference between the comic mode in fiction and what, for want of a better name, may be called the tragic one. Character in the tragic mode, though it need not end in death, always inhabits, like Richardson's *Clarissa*, a world of choices followed by consequences. The logic of events always involves this kind of character, and at the close of its story one is compelled to say of it in one sense or other what Shakespeare's Falstaff says over the body of Sir Walter Blunt : "There's honour for you". For the tragic emphasis seems to be on the uniqueness and finality of human experience, as man the transient individual moves through his world from a situation which is a datum to a destiny developing from himself. The curve of tragic action, in other words, is a curve of self-discovery. On the other hand, the comic curve is one of self-exposure. Here the emphasis is on the permanence and typicality of human experience, as projected in persistent social species whose sufficient destiny is simply to go on revealing themselves to us. For this reason, the great comic characters of literature, whether Shakespeare's, Fielding's, or Dickens', do not *essentially* change. They are enveloped in events without being involved by them, and they remain immutable like Fielding's lawyer, who has been "alive. . . . these four thousand years" and seems good for as many more. Thus at the close of *Joseph Andrews*, Lady Booby, on the one hand, and Parson Adams, on the other, are as self-deceived as they were at the start ; they have uncovered others, but they have not discovered themselves. Had they done so—had Fielding allowed them to do so, in any of the senses which matter in art—they would have lost precisely that perpetual possession of being well-deceived in which their comic essence consists.

—from *Joseph Andrews and Pamela* in *Twentieth Century Views on Fielding*

Walter Allen : Characterisation. At first sight, Fielding's fierce eye for externals appears to be that of the caricaturist. We should, therefore, expect his characters to be 'flat', in E.M. Forster's sense of the word. But this is not so at all. Flat characters are representations of *idees fixes* : typical flat characters are Smollett's Hawser Trunnion and Dicken's Mrs Micawber. They are characters incapable of surprising us. Now, most of Fielding's personages in *Joseph Andrews* are episodic ; they appear only once, met and passed in the course of Joseph's and Adam's peregrinations. But we feel of Mrs. Tow-wouse, Parson Trulliber (the finest of them all, after Adams himself), Mrs. Slipslop, and the rest, that they would be capable of surprising us if they were given the opportunity. 'I describe', said Fielding, 'not men, but manners ; not an individual but a species'. But he always describes the species in terms of the individual. Trulliber may stand for every boorish, semi-illiterate person of the day who was more farmer than priest ; but in the first instance he is Trulliber. He appears in one chapter only, but he is rendered with such fierce intensity that we feel that he, and the type he represents, have been caught and pinned down for ever and for good. We do not need to know more of him ; but we are persuaded that if we wished to we could.

—from *The English Novel*

Walter Allen : Characterisation. Another source of vitality of Fielding's characters is the element in which they live, Fielding's mind and style. Like the style of Thackeray, who learnt much from him but not enough, Fielding's is that of a man talking to us at his ease. It is direct, unaffected, the product of a mind stored with knowledge of men and books—he is always driving a point home with an apt quotation, from the classics or from Shakspeare. He is telling a story, they action of which has been long over. Action and characters, therefore, exist not only in the context of the story but also in the context of the author's mind, a mind decisive in quality, with firm views on human nature and behaviour. We feel that Fielding knows everything there is to know about his characters even though he does not tell us all. They are so real to him that, even though he may give us no more than a glimpse of them, they become real for us. Behind every simple statement of Fielding's we feel the force of a deep and varied exprience of life, an experience that, however, bitter as it may have been, has not darkened the essential humanity of his nature. —from *The English Novel*

Robert Alter : Characterisation. Fielding is plainly a novelist wholly committed to perspicuity, not permeability, in the creation of character, and it is well to keep in mind from the outset that the refusal to render inner states is a conscious decision on his part, made from the awareness that entering into his personages would preclude precisely the kind of knowledge of character in which he is interested. As the narrator of *Tom Jones* partly puts it, after declining at one point to reproduce Blifil's frustrated reflection, "It would be an ill office in us to pay a visit to the utmost recesses of his mind, as some scandalous people search into the most secret affairs of their friends, and often pry into their closets and cupboards, only to discover their poverty and meanness to the world" (IV, 3). Fielding is generally concerned with judgment, a fact attested to by the recurrent allusions and structural analogies in his two comic novels to actual trial procedure. Judgment requires distance from those to be judged, and Fielding is always careful to maintain it. In the sentence just quoted, to bring us any closer to Blifil would be to lose moral perspective on him, while the act of withdrawing from Blifil's consciousness is itself ingeniously used to pronounce a judgment: there are some cesspools, the narrator in effect says, whose bottoms we need not dredge in order to know all we could want to know about their contents. Fielding's procedure here is exactly the opposite of Richardson's in *Clarissa*, where author and readers share Lovelace's sensations as he presses his eye to the key-hole to watch the quiveringly vulnerable body of the captive Clarissa. Despite Richardson's moralistic intentions, the close identification with character loses all ethical reference, merely enabling writer and reader to share the lip-smacking pleasures of the novel's sadist-voyeur. It is of course possible to participate in the inner life of fictional characters without losing critical perspective. a fact abundantly demonstrated by the achievements of Flaubert, James, Tolstoy, and many other major novelists. There is, however, at least a threat to the preservation of judgment implicit in the novelist's imaginative identification with his characters ; Richardson illustrates this point nicely because both his genius and his limitations are bound up in his uncanny ability to imagine himself into his personages.
—from *Fielding and the Nature of the Novel*

Maynard Mack : Adams. Fielding's trratment of Parson Adams is based on this. Adams, too, has built a dream world, in his case from the tenets of a simple Christianity and the Greek and Roman moralists, which collides head-on with the real one, and he is, therefore, like his forebear, partly hero and partly dupe. But he is dupe and hero in a peculiarly complicated way. Dupe at one level, like Quixote, when we see him put upon by every rogue whom he Adams, he is dupe at quite another when we see him self-deceived by a theoretical ideal of conduct that his own nature will not support. Thus his theory is pacific, but he is always in the thick of fights ; his theory preaches Stoic insulation, but when the news comes that his little boy is drowned he dismisses Joseph's comfort while the tears trickle down into his bosom—just as, a moment later, when the report proves false, he dances about the room like a man possessed. In the same way, while Adams is a hero like Quixote in having a fund of idealism that no misadventures can exhaust, he is also a hero in the respect that his illusory world is closer than Quixote's to a reasonable facsimile of what ought to be. We fall in love with Quixote, but we could not choose his world to live in ; Adams' world we might. This fact makes Adams an unusually effective instrument of special criticism. His education in the world's ways is to a large extent a criticism of them by a higher standard, the standard that he asserts so appealingly when threatened by Lady Booby with the loss of his place. Thus in a sense his career can be looked on as a parable of the eighteenth-century conscience uncovering some realities to which it has been blind, or even (to give the parable its broadest terms) the good in human nature uncovering the bad. Yet at the same time he represents like Quixote those naive innocencies of goodness—its tendency to identify itself with partial platforms (Adams' classical, Quixote's romantic theories), or to miscalculate the number and quality of its foes—which continually blunt its force.

—from *Joseph Andrews and Pamela* in *Twentieth Century Views on Fielding*

Austin Dobson : Adams. It was not without reason that Fielding added prominently to his title-page the name of Mr. Abraham Adams. If he is not the real hero of the book, he is undoubtedly the character whose fortunes the reader follows with the closest interest. Whether he is smoking his black and consolatory pipe in the gallery of the inn, or losing his way while he meditates a passage of Greek, or groaning over the fatuities of the man-of-fashion in Leonara's story, or brandishing his famous crab-stick in defence of Fanny, he is always the same delightful mixture of benevolence and simplicity, of pedantry and credulity and ignorance of the world. He is 'compact', to use Shakespeare's word, of the oddest contradictions,—the most diverting eccentricities. He had Aristotle's *Politics* at his fingers' ends but he knows nothing of the daily *Gazetteers* ; he is perfectly familiar with the Pillars of Hercules, but he has never even heard of the Levant. He travels to London to sell a collection of sermons which he has forgotten to carry with him, and in a moment of excitement he tosses into the fire the copy of Aeschylus which it has cost him years to transcribe. He gives irreproachable advice to Joseph on fortitude and resignation, but he is overwhelmed with grief when his child is reported to be drowned. When he speaks upon faith and works on marriage, on school discipline, he is weighty and sensible ; but he falls an easy victim to the plausible professions of every rogue he meets, and is willing to believe in the principles of Mr. Peter Pounce or the humanity of Parson Trulliber. Not all the discipline of hog's blood and cudgels and cold water to which he is subjected can deprive him of his native dignity ; and as he stands before us in the short greatcoat under which his ragged cassock is continually making its appearance, with his old wig and battered hat, a clergyman whose social position is scarcely above that of a footman, and who supports a wife and six children upon a cure of twenty-three pounds a year, which his outspoken honesty is continually jeopardising, he is a far finer figure than Pamela in her coach-and six, or Bellarmine in his cinnamon velvet. If not, as Mr. Lawrence says, with exaggerated enthusiasm, 'the grandest delineation of a pattern-priest which the world has yet seen,' he is assuredly a noble example of primitive goodness and practical Christianity. It is certain —as Mr. Forster and Mr. Keightly have pointed out—that Goldsmith borrowed some of his characteristics for Dr. Primrose, and it has been suggested that Sterne remembered him in more than one page of *Tristram Shandy.* —from *Fielding*

Aurelien Digeon : Adams. He is a comic hero, indeed a hero pure and simple, if occasion demands. So high does Parson Abraham Adams rise in the fourth book of Joseph Andrews. His heroism is noiseless, good-natured, prevented by the very simplicity of his ways from becoming pompous. When Lady Booby wishes to intimidate or bribe him so to stop him from marrying Joseph and Fanny, he opposes her with simple nobility : "Madam, I would obey your ladyship in everything that is lawful : but surely the parties being poor is no reason against their marrying . . . Madam. I know not what your ladyship means by the terms *master* and *service*—I am in the service of a Master who will never discard me for doing my duty. . ." (IV, 2). And what is even more deserving, he dares oppose his wife in order to obey his conscience. His religion is broad. At the risk of being taxed with heresy he refuses to admit that a good Turk must necessarily be damned. He is a clean, vigorous Christian, with a Christianity which pays less heed to pure dogma than to active sympathy for the weak and disinherited of this world. —from *The Novels of Fielding*

Robert Alter : Mrs. Slipslop. Mrs. Slipslop, with her reddened skin, her udderlike brests, her pimply face, swollen nose, and porcine eyes, with her pretensions to learning and her fierce determination to repay herself for all her years of cautious celibacy, is clearly a Hogarthian satiric figure, in both visual and moral terms. Though she plays a fairly minor role in the action of the novel, she positively bustles with life. principally it would seem because of the zest and joyful inventiveness with which Fielding has imagined her. But if one compares her to similar figures in Smollett, whose vitality could be explained in much the same way, a small but significant difference emerges. Mrs. Slipslop is egotistic, conniving, lustful, hypocritical, but there is some sense in the novel that even such a women can be human. In contrast to Lady Booby, who is possesed by a kind of cold lust that seeks merely to use its objects for the gratification of body and ego, Mrs. Slipslop's lust could be called warm, for it does in one way connect her with humanity. Her malapropisms, which Fielding regularly italicizes, often unconsciously express a sort of tender contemplation of sensual pleasure, as when she terms Joseph "a strong healthy *luscions* boy" (I, 7), or when she comments on how innocent men, seduced by young wenches, "ever come to a *fragrant* punishment" (IV, 4). In her impassioned defence of Joseph's "fineness" to Lady Booby (IV, 6), the delight she takes in his physical attractiveness leads her to a real generosity that even enables her to transcend her habitual snobbishness. And her response to the story of Leonara and Horatio is a sensualist's altruism ; with one lecherous eye on Joseph, who is sitting with her in the coach, she suggests that the only natural and decent thing for any woman to do with a handsome young fellow is to pity his plight and gratify his desire : "The woman must have no *compulsion* in her ; I believe she is more of a Turk than a Christian ; I am certain, if she had any Christian woman's blood in her veins, the sight of such a young fellow must have warmed it" (II, 5).

—from *Fielding and the Nature of the Novel*

Walter Allen : Plot. It would be foolish to attempt to synopsize the plot, which is a parody of romantic plots in general with missing heirs, babies stolen and exchanged at birth, and birth-marks to be discovered and foundlings restored to their heritage in the last chapters. The plot, though well handled, is not important. What matters is Fielding's endless fertility of comic invention. According to Fielding, Homer had written a comic epic which, had it not been lost, would have been a model of its kind as his epics are in tragedy. Elizabeth Jenkins, in her admirable study of the novelist, comments on this : 'The scene in Lady Booby's house . . . where Beau Didapper steals to Mrs. Slipslop's bed in mistake for Fanny's and Parson Adams, hearing a scream, rushes in the dark to the bedside, where misled by the feel of the Beau's delicate skin and of Mrs. Slipslop's beard, he starts punching the latter unmercifully, is a scene on what one might venture to call a Homeric scale'. And it could be paralleled elsewhere in the novel. Fielding had the gift which is the prerogative of great comic writers, of being able to cap absurdity of situation on absurdity of situation in a single scene, and to go on doing it beyond what we expect to be the climax. —from *The English Novel*

Arnold Kettle : Plot. No one could maintain that *Joseph Andrews* has too much plot. Indeed, in so far as plot has function of holding together the subject-matter in an organized way, it was too little. It is held together, not by a story but by certain themes and also, in a subtle way, by its basic form, that of a journey. The journey of Joseph and Adams from London to Lady Booby's country seat has a certain symbolic quality about it. It is a journey not simply of adventure but of discovery. Now this use of journey as some kind of a symbol of man's life and striving is, of course, common in literature. It is not always easy to say precisely why some of the journeys of literature—these for instance, of Ulysses, of Don Quixote, of Robinson Crusoe, of Joseph Andrews achieve a symbolic significance, while others—those of Roderick Random, of Gil Blas of David Balfour in *Kidnapped*, of Tom Jones—do not. Clearly the question is one involving the total organization of the books concerned. In so far as in the journey certain moral discoveries are involved the journey does itself symbolize a striving for clarity ; the rhythms of the journey become identified with (as in *Crusoe* or *Joseph Andrews*) the rhythms of life itself.

—from *An Introduction to the English Novel*

Aurelien Digeon : The dramatic structure of 'Joseph Andrews'. It is remarkable that in speaking of him we should be led to use the language of dramatic criticism. When he begins to write novels. Fielding is already an experienced dramatist. His plays—whether we like them or not—are skilfully constructed. And *Joseph Andrews* is constructed exactly like the plays of the French classical writers, with a regular, solid and sure plan. The four books are like four acts, of which the first contains the 'exposition' and the knot of the problem, the second and third the 'peripeteia' or incidents, and the fourth gives, the denouement. In the course of the first chapters each of the characters appears on the scene in turn, Adams after Joseph, then Mrs. Slipslop, then Lady Booby ; these characters meet, the struggle which is about to break out between them is at first faintly discerned, and then declared in all its violence. "The scene opens itself by small degree", says our author. He does it gradually and methodically. No other English novelist had as yet constructed and assembled his work so clearly.

The plot thought out, and the protagonists flung into the highway, there remains nothing for the author but to hold them there and retard the denouement by suitable incidents. Fielding, as a great artist and realist, employs only the simplest means. Rains and a storm force our folk to stop at an inn (II, 12), their poverty keeps them there, thieves rob them, and a judge arrests them arbitrarily. There is nothing here but what was common and customary at the time ; it was the usual small crop of adventures of the English highroad.

The perfection of artistry is particularly striking when this economy of dramatic devices is compared with the complications, the entanglement of motifs in Richardson.

But, although the devices are so simple, nothing remains unexplained. No sooner does Dame Slipslop find Mr. Adams and his companions at the inn than she hastens to tell us the way and the wherefore of this meeting and at the same time an opportunity is afforded the auther of painting this inexhaustible chatterbox (II, 13). There comes a moment when "perhaps the reader may wonder how Mr. Adams was able to produce a sufficient sum for so many days". This again is explained (II, 2). Elsewhere Adams and Fanny are arrested by mistake and taken before the judged ; a paragraph explains how pardonable was the mistake of those who arrested them (II, 10). Nay, the second edition amends the first on this point, and brings its complement of explanations and likelihoods.

This is where his dramatic schooling has been most useful to Fielding. He subjects the novel to the discipline of the drama, to the rules for solid construction, which had been formed by a collective experience already old. The theatre of the Restoration was dying of the abuse of methods and formulae, of excessive 'craftsmanship'. But this craftsmanship, which was outworn in the theatre was new in the novel ; it gave it life.

—from *The Novels of Fielding*

Arnold Kettle : Digressions in 'Joseph Andrews'. How far Fielding has come from the picaresque school is well illustrated in *Joseph Andrews* in his use of the interpolated tale. Twice the narrative is held up while an unimportant character relates a long tale which has no obvious connection with the novel—a device frequently used by the picaresque writers. But in fact both *Leonara* (the first of these tales) and Mr. Wilson's story do contribute to the plan of *Joseph Andrews* ; neither is a mere casual interlude. Not only do the two tales contrast with and balance each other, both provide variations on the main themes of the book : romance, charity and love. The *Leonara* story is not just a crude homily on the evil consequences of Leonara's conduct ; its important purpose is that it allows Fielding to comment on the inadequacy of the conception of such a story. *Leonara* has all the crudities, moral and technical (including the idiotic letters got by heart) of a *Pamela*. Fielding is not presenting it to us for our approval. (Such a phrase as 'the refinement of your mind . . .' with which a Leonara's reply to Horatio's entirely artificial love-letter opens, bears an immense weight of irony). *Leonara* underlines the incipient immorality of Pamela's attitude to love. Mr. Wilson's story fills in more of the picture, telling us something of the world of the Booby's that needs, for the pattern of the novel, to be told.

—from *An Introduction to the English Novel*

Robert Alter : Interpolations. The interpolated stories in both *Joseph Andrews* and *Tom Jones* need to be seen in the same light as the introduction of such literary Parallels. The notion of using interpolated tales was clearly suggested to Fielding by the practice of Cervantes, Le Sage, Marivaux and others of his predecessors, though the tradition he adopted from them created special problems in his own fiction. For in the picaresque novels, with their easy, almost improvised linkage of episodes, the interpolated tales fall into place naturally as fictional diversions, varying the mood and mode of the main narrative. Fielding, on the other hand, was faced with the difficulty of integrating the tales into the structure of a carefully planned novel without causing undue structural stress, and I think he succeeded only in part because the convention of interpolation was not entirely compatible with the scrupulous unity of design which was his own innovation as a novelist. In any case, it is worth considering what he tried to do to assimilate the interpolated tale into his kind of fiction.

Basically, the use of interpolation is another reflection of his awareness of the novel as a made thing. Any product of literary craft has textures, woven out of words by the craftsman, and Fielding has a decided aesthetic interest in contrasted narrative textures, which he takes pains to bring out by placing the interpolated tales in relief against the surrounding action. The language and the conventions of the interpolated stories are intended to recall certain vogues of literature—especially, the fashionable romance and the cautionary tale—very different from Fielding's own experiment in creating a comic prose epic. The style of the interpolated material tends to be both formal and formulaic, with none of the animated inventiveness of the novel's main narrator; even the exchanges between characters within the interpolations are recitations of formal periods, not novelistic dialogue and, by contrast, the surrounding narrative is made to seem both livelier and more lifelike than it otherwise would. Fielding heightens this intrinsic contrast by repeatedly breaking into his interpolations, giving us, in other words, artfully interupted interruption.

Thus, in *Joseph Andrews*, when the lady in the stage-coach recounts "The History of Leonara, or the Unfortunate Jilt," we get not only a conventional tale of romantic disappointment, but a whole gallery of comic responses to it, one plane of literature interacting with another. Parson Adams puzzles over the identity of "this Squire Horatio" and later denounces the "more than Corinthian assurance" of Leonara; the snobbish "Miss Graveairs" injects her own acid words on the "forward slut" who is the subject of the story; and Mrs. Slipslop thrusts her usual malapropisms into the elegant progress of the tale while bemoaning the unfulfilled lovers with the empathy of a woman who has been too long deprived of a man. These temporary interruptions of the interpolation are augmented by an extended one; the chapters which begin and conclude "The History of Leonara" are separated by a chapter devoted to explosive farce and racy social comedy (II, 5); right in the middle of the conventional romantic action and formally stylized language of Leonara's tale, we get a traditional picaresque episode, a wild-swinging free-for all in a country inn, with violent oaths, torn hair and clothing, and a baptism in hog's blood for the good parson. Fielding's strategies for bringing out contrasts in narrative texture are most conspicuous here, but he applies the same principle in Parson Adams' innocent exclamations over Mr. Wilson's story and in Partridge's persistent and impertinent interruptions of the Man of the Hill.

—from *Fielding and the Nature of the Novel*

Aurelien Digeon : Style. It was the theatre which moulded Fielding's geniue : we are always brought back to this. It was at the theatre and by writing polemics and newspaper articles, that he acquired the habit of a vigorous style. Since the flow of his prose is simple, the least touch leaves its mark. A word is enough to put the attentive reader on his guard. Take, for example, all the finesse and the ironical innuendoes of the following conversation, the first between Joseph and Lady Booby. The young man has just told her that he is indifferent to all women : " 'Oh, then,' said the lady, 'you are a general lover. Indeed, you handsome fellows, like handsome women, are very long and difficult in fixing ; but yet you shall never persuade me that your heart is so insusceptible of affection ; I rather impute what you say to your secrecy, a very commendable quality, and what I am far from being angry with you for. Nothing can be more

unworthy in you men, than to betray any intimacies with the ladies.' 'Ladies ! Madam,' said Joseph, 'I am sure I never had the impudence to think of any that deserve that name'. 'Don't pretend to too much modesty' said she, 'for that sometimes may be impertinent'." Now he gives us a full and realistic description, now is content with a single detail : "The uplifted hanger dropped from his hand and he fell prostrated on the floor with a lumpish noise, and his halfpence rattled in his pocket."
—from *The Novels of Fielding*

Maynard Mack : The mock-heroic in 'Joseph Andrews'. As Fielding's preface shows, he was quick to see that the tradition of mock-heroic offered one of the best positions from which to under-score those modes of the ridiculous that arise from affeetation. Affectations being, in one possible way of looking at them, the adoption of heroic stances not entitled to them (the pretense that *our* natures, passions, acts are profound, irresistible, deliberate, like those of heroes), the easiest way of deflating them is to let them, like Aesop's frog, inflate themselves a little more. Fielding accomplisher this inflation, like all the great practitioners of mock-heroic, primarily through his style. He includes, of course, for what he calls his classical reader, a multitude of explicit mock-epic jokes—ranging from Homeric similes through the epic genealogy of Joseph's cudgel to the hilarious and surprisingly circumstantial travesty of *Oedipus* at the close—where the humour is largely at the expense of epic forms and the heroic attitude toward life. But the subtler and more characteristic type of mock-heroic in Fielding is that which is illustrated in passages like the following. "Curse his beauties", says Lady Booby of Joseph, ". . . . which can basely descend to this despicable wench, be ungratefully deaf to all the honours I do him. And can I then love this master ?" In passages of this sort, the mock-heroic style is fully functional, enabling the author to put before us in a single dimension both the character as it understand itself and as he wants us to understand it.
—from *Joseph Andrews and Pamela* in
Twentieth Century Views on Fielding

A.R. Humphreys : Irony. Fielding's irony illuminates the whole temper of his mind. It has been a common place of criticism to dub him a realist, and his subject matter justifies the label ; but he shares the real strength of eighteenth century realism in the imposition on his material of a firm and controlled pattern. They very stiltedness of style in which the more impassioned speeches are written is a mark of this (largely instinctive) formalization. The formal elaboration of speech, though to eighteenth-century taste it engaged the reader's emotions more strongly than it can do today, maintained a certain distance and decorum. Tom Jone's address to Sophia, for example, are rooted in the good sense which *The Spectator* had made such an integral part of the country's social behaviour. The most familiar difference between Richardson and Fielding is that the former, by every device in his power, invites the reader to indulge in strained and excessively stimulated states of feeling, while the latter, the master of the comic, preserves his own status, and that of the reader, as an observer. The rhythmical assurance, the grip over movement, the the cogency and unobtrusive symmetry of the sentence are indices of Fielding's real temper, though at present I can only refer to them in passing as the most potent means of implying the artist's self-control and self-possession.

—from *Fielding's Irony* : *Its Methods and Effects* in *Twentieth Century Views on Fielding*

Michael Irwin : A general estimate of 'Joseph Andrews'. *Joseph Andrews* is not only the shortest of Fielding's novels but also the simplest in form. Indeed the whole structure of the book can be fairly explained in terms of its three main constituent parts. The story begins as a parody of *Pamela*, develops into an adaption of Cervantes' picaresque formula and concludes with the kind of happy ending characteristics of the artificial comedy. It is, moreover, a very light-hearted novel, containing a much greater proportion of pure comedy than *Tom Jones*.

—from *The Tentative Realist*

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Selected Critical Questions with Answers

Q. 1. "That agreeable youngman Joseph may be the centre of the plot, but it is the 'old and foolish person' that is the centre of interest." Discuss.

The novel is titled *Joseph Andrews* and is supposed to revolve round the adventures of this 'agreeable' youngman, Lady Booby's attempts at seducing him leading to his dismissal, his wayside adventures on the road to Somersetshire, various attempts to forestall his marriage with Fanny and finally the marriage itself. He is at the centre of the Book I and Book IV. Since the novel began as a parody of Richardson's *Pamela*, it was supposed to be the story of Joseph, and, indeed, if we try to analyse the 'story' of *Joseph Andrews*, it is undeniably his story. We ought to say that it is Joseph who gives the novel its structural unity.

But Joseph is the centre of interest only in the Book I, till Parson Adams makes his appearance on the scene. Adams is introduced into the narrative in Book I chapter 14. He allows the surgeon to make fun of his apparent 'ignorance' without any rebuttal and thereby exposes the ignorance of the surgeon himself, who pretends that he is so deeply devoted to classical learning that he carries the 'works' of Galen and Hippocrates in his pocket. This opening scene sets the pattern for the course of events at least in the next two books.

Parson Adams has a most unparson-like appearance. He has a very 'comical' face. His legs are so long that they almost touch the ground when he rides on horseback. He is usually wearing a tattered old cassock, partially covered by a short great coat, which reaches but halfway down his thighs. On his head he wears a periwig, which at night he turns inside out, and a funny-looking ancient hat. And he has a most unassuming personality. His incorruptible nobility of heart, his Christian charity ever willing to help others, his physical prowess that makes nothing of the greatest dangers, help him to expose the villainy and hypocrisy of others. He exposes a bragging patriot who accuses the soldiers of cowardice and swears that a man who is not prepared to sacrifice his life for the sake of his country deserves to be hanged, but immediately turns tail on hearing the screams of a woman in distress. He allows Parson Trulliber to treat him like a pig-dealer, but in the ensuing encounter in which he makes a request to Trulliber for a loan of fourteen shillings, he is instrumental in exposing the utter lack of [illegible] in him. Next he runs into the Squire of False Promises whose countenance gives indications of a Christian temperament but whose irresponsible conduct ruins the life of many an innocent Christian. In his encounter with the Squire of Fools, he is subjected to many a humiliating indignity, but he displays rare composure and serenity, thereby setting off the monstrosity of the Squire and his companions. In his meeting with Peter Pounce in the last chapter of Book III, he exposes the pretension of another Christian who tries to assure Adams that most of the miseries of mankind are purely imaginary. In all these adventures that constitute the major part of the novel, Joseph always remains in the background, and it is Adarns alone who carries the structure of the novel on his shoulders.

In Book IV, Lady Booby returns into the narrative. Then Pamela and her husband also turn up. Action assumes the looks of intrigue, for which Parson Adams is totally unfit. Our attention is drawn by Beau Didapper's attempts to abduct and rape Fanny or Lawyer Scout's manoeuvres to get Joseph and Fanny committed to the prison. But even in this portion of the novel, Parson Adams holds his own. He displays rare nobility and courage in defying Lady Booby who orders him not to publish the banns of Joseph and Fanny's marriage. And towards the end, he is responsible for one of the most hilarious scenes in the novel, the scene in which he first thrashes Mrs. Slipslop and then, by mistake, gets into Fanny's bed.

If Parson Adams holds our interest as an instrument with the help of which the affectations of the contemporary society are exposed, he also enchants us with the peculiar traits of his personality. His absentmindedness is just fantastic. He is on way to London to sell his sermons, but he has forgotten to carry these sermons with him. At one inn he forgets to settle the account for his horse's keep and from another he marches aways completely forgetting the horse itself. Later when it is restored to him he fails even to recognise it. He has some other interesting peculiarities also. His style of speech is old-fashioned and oddly stilted. Whenever he gets going on a topic, he is apt to be exceedingly prolix. He is in the habit of snapping his fingers. Whenever he is excited, he starts striding or capering about the room. He fetches deep groans when grieved or shocked and shouts, 'Heureka, heureka !' when a happy idea strikes him. All these mannerisms make him a very interesting personality. He is one of the immortal comic characters of English fiction. Thus there is no exaggeration in the statement that though Joseph may be the centre of the plot, it is Adams who is the centre of interest.

Q. 2. Who has the greater claim to be called the hero of the novel—Parson Adams or Joseph Andrews ?

For answer, see Q. 1.

Q. 3. "Parson Adams is really the hinge on which the novel ('Joseph Andrews') turns, the life and soul of its intrigue." Examine the truth of this remark.

For answer, see Q. 1.

Q. 4. How will you justify the comment that Parson Adams constitutes the 'heart' of 'Joseph Andrews'.

(*Kurukshetra University, 1977*)

For answer, see Q. 1.

Q. 5. Consider the relevance of the stories of Leonara and Mr. Wilson in Fielding's 'Joseph Andrews'.

Joseph Andrews has two interpolated stories in it—the story of Leonara in the opening chapters of Book II and the history of Mr. Wilson in the opening chapters of Book III. Both these stories are condemned as being external to the main design of the novel. In the introductory chapter to Book II, Fielding says that from the summary of contents prefixed to each chapter, it is possible for a reader to find out what it contains, and if he so likes, he may skip a particular chapter, "for, in biography, as we are not tied down to an exact concatenation equally with other historians ; so a chapter or two may be often passed over without any injury to the whole". Since this statement occurs just before Fielding introduces the story of Leonara, critics take it as a kind of confession on his part that the Leonara episode is a pure digression. Secondly, the idea of using interpolated tales was suggested to Fielding by the practice of Cervantes, Le Sage, Marivaux, and other writers writing in the picaresque tradition. The novels written by these writers had a very loose structure. The linkage of episode in them could at best be described as 'improvised'. They used the interpolated tale to vary the mood and mode of the main narrative. Fielding, critics think, has introduced the stories of Leonara and Mr. Wilson to conform to the picaresque tradition ; they embellish the narrative by their variety but do not have any significant role to play.

However, it is possible to justify the inclusion of these stories in the novel. Fielding's main purpose is to expose the vanity and hypocrisy of the contemporary society. The roadside odyssey of Adams and Joseph brings them in contact mainly with the rural society—the country squires, the justices of peace, the landlords and their wives, the priests, etc. But we get no opportunity to have a look at the urban society. During Joseph's brief sojourn in London in the opening chapters of the novel, Fielding is pre occupied with the Joseph-Lady Booby relationship and he does not explore the society around, besides giving a few hints about the scandal mongering of the fashionable ladies and the 'genteel' vices of the town like drinking, gambling, swearing, frequenting plaphouses, etc. The two interpolated tales expose the vanity and hypocrisy of the urban society as the main narrative discovers these vices among the rural folk. If we look at the episodes involving Parson Trulliber, the Squire of False Promises or the Squire of Fools, even they do not have much to do with Joseph's story ; so, in a way, even these episodes are digressions. Since they ridicule vice and by implication encourage virtue, we do not hold them extraneous to Fielding's purpose. By the same logic, the stories of Leonara and Mr. Wilson, by holding to ridicule the vice, reinforce the

the unity of Fielding's purpose. In fact, Martin Battestin, in his fine study *The Moral Basis of Fielding's Art* remarks that Mr. Wilson's story, with its contrast of innocent goodness and corruption, was deliberately designed by Fielding as a 'key' to the meaning of the whole novel. Mr. Wilson is relevant to the novel in another way also: he ultimately turns out to be Joseph's father.

Another significance of these two stories is suggested by Arnold Kettle and Robert Alter. Kettle looks at the structure of these two stories and points out how it is different from the structure of Fielding's main narrative. The Leonara story is constructed on the lines of the popular romance, and through it Fielding is able to comment on the inadequacy of conception of such a story. "Leonara has all the crudities, moral and technical (including the idiotic letter got by heart) of a Pamela," writes Arnold Kettle. "Fielding is not presenting it to us for our approval . . .Leonara underlines the incipient immorality of Pamela's attitude to love. Mr. Wilson's story fills in more of the picture telling us something of the world of the Booby's that needs, for the pattern of the novel, to be told."

Robert Alter defends these stories on similar grounds ; only he adds a consideration of the style and language as well. "The language and the conventions of the interpolated stories," says Alter, "are intended to recall certain vogues of literature—especially the fashionable romance and the cautionary tale—very different from Fielding's own experiment in creating a comic prose epic. The style of the interpolated material tends to be both formal and formulaic, with none of the animated inventiveness of the novel's main narrative ; even the exchanges between characters within the interpolations are recitations of formal periods, not novelistic dialogue ; and by contrast, the surrounding narrative is made to seem both livelier and more lifelike than it otherwise would."

Q. 6. Fielding described 'Joseph Andrews' as "a comic epic in prose". How would you justify this description ?

Q. 7. How far, in your view, would it be appropriate to describe Fielding's 'Joseph Andrews' as a comic epic in prose ?
(*Guru Nanak University, 1977*)

Q. 8. Consider 'Joseph Andrews' as a new experiment in the writing of prose fiction.
(*Guru Nanak University, 1976*)

Q. 9. Consider 'Joseph Andrews' as a fine specimen of his mock epic in prose.
(*Guru Nanak University, 1975*)

For answer to these questions, refer to Chapter 13, 'Joseph Andrews' as a comic epic in prose.

Q. 10. Do you think that the development of Joseph's character is incomplete ?

As we read *Joseph Andrews*, we find a considerable difference between the Joseph in Lady Booby's London house and the Joseph at her country seat. While in London, he is an ignorant, credulous bumpkin but when he arrives in Somersetshire, he is a knowledgeable, sophisticated man of the world who can wear his brother-in-law's livery with assurance. If the seduction scene is to appear convicing, Joseph has to be presented as a man with limited intelligence, weak observation and deficient in sophistication. But when he arrives at the country seat of Lady Booby, he is required to behave in a different manner. He is to stand up against the blandishments of his sister and her husband, he has to resist the pressure from Lady Booby and persist in his fidelity to Fanny, and he has to fight Beau Didapper. All this needs a certain awareness, insight and sophistication. In other words, all this needs education, and a marked development in his character Fielding wants us to believe that Joseph gets educated during his journey from London to Somersetshire.

That this journey is quite educative is unquestionable. It expose him to a large variety of people, mostly of the disagreeable sort, people who are utterly inhuman but are concealing their inhumanity under the veneer of respectability. It is mostly Adams who proves instrumental in exposing them, but the benefit of education goes to Joseph. The old parson is so noble at heart, and his faith in humanity so unshakable, that he refuses to learn even from the most unabashed monstrosity. But Joseph reveals greater insight or rather greater capacity to learn and develop insight. We see him capable of independent judgment in Book II chapter 16 when he expresses his doubts about the integrity and well-meaningness of the Squire of False Promises. From here onwards, we find him revealing greater awareness of life with every new episode. In Book III chapter 5, he has discussion with Adams on the relative merits and demerits of public schooling and private schooling. Here Joseph successfully challenges but then placates Adams. In the same chapter, when they are about to take lunch, they discover a piece of gold wrapped in paper. Adams thinks it was put there by mistake; but Joseph insists that Mr. Wilson, knowing of their distress, had deliberately put it there. In Book IV, we find him so confident that he is in a position to challenge Adams for and taking his own good advice.

Still the portrait of Joseph appears to be rudimentary and incomplete. We can only surmise that the hazards of the journey have instructed and polished him but how this is done is not made clear to us, and this is what counts in the novel. We are inclined to agree with the critic who remarks that "Joseph remains forever an intermediate figure—halfway between 'flat' and 'round'—coming to life intermittently and then fading into the giant shadow of his companion." Fielding is so much taken up with the depiction of the society that he overlooks the problem of character-development. Joseph, after Book I, is relegated to a secondary role, so we cannot see him developing. We can thus agree that his development remain incomplete.

Q. 11. "Fielding starts with an intention of parodying Richardson's 'Pamela' and ends by writing a great novel." Discuss.

Richardson's *Pamela* or *Virtue Rewarded* was published in 1740. It was in the form of a series of letters from Pamela Andrews, a chaste young servant of the house of Squire B—to her mother. The Squire has dishonourable intentions to the young girl, but she, being so chaste and virtuous, defies all his manoeuvres to trap her in. Ultimately, Squire B—, convinced of her virtue, offers marriage and virtue is thus rewarded. This novel took the whole country by storm. Pamela became an emblem of virtue and morality overnight. The villagers rang the church bells to celebrate her marriage. General public though it to be a highly edifying piece. But Fielding was with the very few who were not convinced by Richardson's moral purpose. They felt indignant at the thought of such a utilitarian concept of morality. Richardson had equated virtue with chastity and then made it a saleable commodity. In order to ridicule this concept, Fielding wrote a small pamphlet *Shamela*, in which he parodied *Pamela* hilariously, and obscenely by turning the heroine into a prostitute who sets her cap for Square B. But it was a fugitive effort and it did not bring much satisfaction to its writer.

Fielding took up the parody once again in *Joseph Andrews*. Joseph is the brother of the 'illustrious' Pamela, whose virtue is at present so famous. He admires her and desires to imitate her. Like her, he attempts to improve his mind by reading 'good' books. He even borrows her manners and her way of speech. At the age of seventeen, he is a handsome young boy attached to the personal service of Lady B, who succumbs to his charm and after the death of her husband tries to seduce him. She makes her passion known to him first by words, then by attitudes, and finally, by gestures which cannot possibly be misconstrued. Like Pamela, Joseph resists the lady. Even in the manner of Pamela he writer a letter, ". . .if it had not been so great a lady, I should have thought she had a mind to me." And it is not only Lady Booby who has a mind to him ; even her waiting gentlewoman falls for him. Joseph resists the vile intentions of both of them. His chastity triumphs, but he is dismissed and he leaves for Lady Booby's country seat in Somersetshire. We have now reached Book I chapter 10 ; and up to this point the parody has followed it model closely enough.

From chapter 11 onwards, *Joseph Andrews* follows an entirely independent course till about the end. The parody is suspended at least for the time being, and Fielding give us a series of roadside adventures designed to expose the affectations of the eighteenth century society. Some of the critics feels that Fielding forgets the parody because he is quite carried away by his own story. But the fact is that Richardson's novel does not lend itself to parody beyond this point. There is a basic difference in the situation of Joseph Andrews and that of Pamela. Pamela is secretly in love with her seducer. So she defends herself against him without entirely discouraging him. She is not averse to Squire B—; only she does not want to surrender himself to him unless he offers marriage. In her resistance, Squire B—finds a proof of those moral qualities which make him love her. On the other hand, Lady Booby is a mature woman, who alone can make advances to Joseph. In this case, Joseph cannot love her in any real sense of the world. Since his refusals make him look foolish in her eyes, the story cannot proceed. Another reason may also be given for the end of the parody. A lover may hope to possess the woman whom he desires in spite of herself. Thus a Squire B—can pursue a Pamela for a long while without wearying. A man's chastity, however, is always in his own power. Lady Booby tries and tries again to force the enemy's stronghold; she finally yields when she finds that the youngman is impregnable and dismisses him.

On way to Somersetshire, Joseph runs into his old friend Parson Adams and later Fanny, the girl whom he loves. Together, they have a number of adventures. These adventures enable Fielding to depict the manners of the society. The middle two books are taken up by these adventures, and it is they that constitute the real *Joseph Andrews*. The initial plot which springs from the parody plays only a secondary part. If *Joseph Andrews* is a great novel, a pioneer of the novel of manners, it is by virtue of the middle two books that have nothing to do with parody. However, the parody does not disappear never to return. The author takes it up again at the end of the novel to gather the loose threads of his plot and to give it a neat conclusion.

Q. 12. "In 'Joseph Andrews', Fielding began by playing the fool in a Richardsonian world, and ends by being serious in a world of his own." Discuss.

For answer, see Q. 11.

Q. 13. "Fielding started with the intention of writing a burlesque of "Pamela'. but as the work progressed, it became the pioneer of a new type of novel." Discuss.

For answer, see Q. 11.

Q. 14. Show that 'Joseph Andrews' despite its realistic frankness is truly moral in purpose.

Fielding is considered to be the pioneer of the realistic novel in England. Defoe's novels, apparently grounded in reality, are romantic in spirit. They present romance in the garb of reality. Richardson's realism is rather narrow. His so-called psychological realism fails to come up to our standards of realism. It is only in Fielding's novels that we perceive the beginning of the realistic fiction. Fielding based all his novels on actual experience. In the Perface to *Joseph Andrews*, he says, "I believe I might aver that I have written little more than I have seen". And there is no doubt about the fact that he had seen much.

In *Joseph Andrews*, Fielding presents a very realistic picture of the life of the English countryside in the first half of the eighteenth century. The first thing that strikes us about this society is its extraordinary callousness, even downright cruelty. Most of the members of this society are astoundingly selfish, insensible and hard-hearted. The stage-coach episode where Joseph, half-killed and stripped naked by robbers, is reluctantly rescued by the passengers in the stage-coach, but receives no sympathy or comfort from any except the poor postilion, fully brings out this callous temper. But this is not an isolated example. The novel abounds in instances of cold-blooded indifference to the miseries and misfortunes of others. The surgeon indignantly refuses to leave his bed to attend Joseph just because he has no means of paying his fee. Mrs. Tow-wouse forbids her husband to lend him a shirt. Parson Trulliber cannot afford even fourteen shillings to assist Parson Adams ; on the contrary, he accuses him of being a vagabond. Peter Pounce thinks that the distresses of most of the poor people are only imaginary. Lawyer Scout is of the opinion that there are far too many poor, and that 'we ought to have an Act to hang or transport half of them'. It is indeed a ruthlessly inhumane society that the novel brings into view. Apart from Adams and the Wilsons, almost the only examples of kindliness are supplied by very humble, and not wholly estimable persons—the postilion, the chambermaid Betty the poor pedlar.

The novel also depicts the wide gulf that seems to separate the high people from the low people. The distinction between these two groups is quite rigid. There is no friendly intermingling of the members of the two classes. Far from looking on each other as brethren in the Christian language, they scarcely regard each other of the same species. Lady Booby invariably refers to her country neighbours as brutes. She grossly insults Adams on his insistence on publishing the banns of marriage, and when she visits the parsonage, she does not condescend to acknowledge the low bows of Adams or the curtsies of his wife. Mrs. Slipslop, though she is herself only a waiting woman, refuses to recognise Fanny.

These high class people show utter disregard of the rights and interests of the poor people. Lady Booby is not concerned whether or not servants get their wages in time. She makes no scruples of dismissing them at a moment's notice without a character. An autocratic squire, in his zeal for preserving game, kills all the dogs and confiscates all the guns in the neighbourhood. When he goes hunting, he recklessly breaks down the farmers' hedges and rides over their gardens and cornfields. Another squire sends his people to abduct Fanny, for whom he has caught a passing fancy. The poor have absolutely no protection. Even law exists as the handmaid of the rich.

There is a great professional incompetence among people. The surgeon is interested more in law then in medicine. Parson Barnabas cannot resist the temptation of a drink even though the person he is supposed to minister to may be on the verge of death. Parson Trulliber is a hog-dealer. The justice knows nothing of law. The landlords and landladies are most casual with their guests.

Joseph Andrews does not offer a very comprehensive view of the city life. But whetever little we learn of it is enough to make us feel disgusted. Scandal-mongering happpens to be the most favourite pastime of the fashionable ladies like Lady Boody. Drinking and gambling, swearing and frequenting playhouses are the pet activities of the beaus and gallants. Beau Didapper is a typical product of the city and his very looks are so repulsive. We have another peep at the city life in the stories of Leonara and Mr. Wilson, and it is certain that there is as much of vanity and hypocrisy among the city people as among the countrymen. *Joseph Andrews* presents the society so realistically that it may easily be called a valuable social document.

Howerver, if Fielding has depicted such a realistic picture of his society, it is not just because he wants to register his disgust with it. He satirises bad priests so that they may become good priests. He ridicules bad lawyers so that people may try to become good lawyers. Fielding's purpose in writing *Joseph Andrews* is purely a moral one. In fact, a certain didactic note runs through all his writings. He is as much a moralist as Richardson pretends to be ; only his moral vision is very broad.

Q. 15. How does Fielding as a satirist project his moral vision ? (*Kurukshetra University, 1977*)

For answer, see Q. 14.

Q. 16. What do you learn about life in England in the eighteenth century from your study of 'Joseph Andrews' ?

For answer, see Q. 14 (except the last paragraph). You may also consult Chapter 14.

Q. 17. Discuss 'Joseph Andrews' as a social document.

For answer, see Q. 14 (except the last paragraph) and the chapter on *Realism*.

Q. 18. What light does 'Joseph Andrews' throw on life in contemporary London. (*Guru Nanak University, 1975*)

For answer, see Q. 14 (except the last paragraph) and the chapter on *Realism*.

Q. 19. "His (Fieldings') illuminating humour is not focused in vice, but shines like the sun on the evil and on the goods." Discuss and illustrate.

For answer, refer to Chapter 17.

Q. 20. "I declare here, once for all, I describe not men but manners, not individuals but species." How far is this claim justified with regard to 'Joseph Andrews' ?

In the prefatory chapter to Book III, Fielding says, "I declare here, once for all, I describe not men, but manners; not an individual, but a species." By 'manners', Fielding implies the whole complex of social relationships. By 'species', of course, he means the generalised universal figure which may represent may distinct individuals. Since Fielding intends ridiculing some affectations, he does not want to ridicule individuals, which would not only be in bad taste but would also be ineffective. Like Addison, he wants to reform his society by drawing its attention to some of its ridiculous aspects, and for this purpose he draws some generalised pictures.

But does this generalisation mar the truth of his presentation ? Fielding himself is quite conscious of this aspect of the problem. He knows that this declaration of his might be taken to imply that his characters are not taken from life. To answer this, he makes another very emphatic statement, "I believe I might aver that I have written little more than I have seen." And he goes on to explain how these two claims of his can be reconciled : "The lawyer is not only alive, but hath been so these four thousand years ; and I hope God will indulge his life as many yet to come. He hath not indeed confined himself to one profession, one religion, or one country ; but when the first mean selfish creature appeared on the human stage, who made self the centre of the whole creation, would give himself no pain, incur no danger, advance no money, to assist or preserve the fellow creature then was our lawyer born ; and, whilst such a person as I have described exists on earth, so long shall he remain upon it." The lawyer is not, therefore, intended to mock any one particular individual but all such individuals, who share with him his peculiar qualities, whether they be lawyers, or priests, or surgeons, or they belong to any other profession. The lawyer is here "not to expose one pitful wretch to the small and contemptible circle of his acquaintance, but to hold the glass to thousands in their closests (that is their bedrooms) that they may contemplate their deformity, and endeavour to reduce it, and thus by suffering private mortification may avoid public shame." This is quite in accordance with the Neo-classical theory of comedy that advocates the creation of universal representative figure so true to life that mankind may recognise itself and its folly, and be moved to reform itself.

This discussion should lead us to the conculsion that Fielding creates only representative characters and not individuals. However, Walter Allen, in his book *The English Novel*, says, "Fielding always describes the species in terms of the individual. Trulliber may stand for every boorish, semi-illiterate person of the day who was more a farmer than a priest ; but in the first instance, he is Trulliber. He appears in one chapter only but he is rendered with such fierce intensity that we feel that he, and the type he represents, have been caught and pinned down for ever and for good."

Walter Allen has given a very significant clue to Fielding's method. Parson Barnabas and Parson Trulliber have one quality in common—they are both bad priests, and in this they represent their

class. But they have their distinct personalities as well. Barnabas is addicted to drinking and pretends to be conversant with law. Trulliber is a hog-dealer, has a hog-like appearance and has a very perverted notion of Christian charity. In the same way all the innkeepers have their individual personality but also represent their class. Thus, to conclude, we might say that the men portrayed by Fielding do represent the manners of their age, and to a certain extent, embody universal characteristics, but all the time they retain their individuality.

Q. 21. "Parson Adams is compact of the oddest contradictions and the most diverting eccentricities. Yet he is immortal in English fiction." Discuss.

For answer, refer to the character sketch of Adams in Chapter 8.

Q. 22. "Parson Adams is a Quixotic figure." Is it an adequate description of his character ?

For answer, see Chapter 8.

Q. 23. What do you mean by the picaresque novel ? Does 'Joesph Andrews' belong to this class of fiction ?

For answer, refer to Chapter 16.

Q. 24. Examine the significance of the announcement on the title-page of 'Joseph Andrews' that it was written in imitation of the manner of Cervantes, the author of 'Don Quixote'.

The title-page of the original edition of *Joseph Andrews* carried an announcement on it : Written in imitation of the manner of Cervantes, the author of *Don Quixote*. This announcement was a highly significant one and according to Walter Allen, the modern editions of *Joseph Andrews* which omit this announcement do an injustice. *Joseph Andrews* is steeped in the influence of Cervantes and it was really good on Fielding's part to have acknowledged his indebtedness to the Spanish master.

The influence of Cervantes on Fielding had begun early. For years it had been his ambition to display the essential spirit of Quixotism in an English form. He was only twenty when he prepared the outlines of his play *Don Quixote in England*. Seven years later this play appeared as a ball-opera. In this play Fielding transplanted the Spanish knight into English surroundings. But young and inexperienced as he was, he could not venture to attempt the far more difficult task of transmuting him into an English man. In *Joseph Andrews*, however, this transmutation is fully accomplished. Parson Adams presents a thoroughly English incarnation of the basic idea of Cervantic Quixotism.

Thus the first important point to note is the close resemblance between Don Quixote and Parson Adams. Each is an honourable high-minded, simple-hearted Christian gentleman. Each is devoted to some ideals which the commonplace people do not understand. Each is a student of ancient books and lives in the dreams of a by-gone age. Each is animated by abounding charity and promptly comes to the rescue of the weak and oppressed. Each is indomitably brave and fearless and delights in fighting for a good cause. Each of them, though often placed in ridiculous situations and subjected to humiliation, wonderfully retains his native dignity, and never forfeits the respect and sympathy of the reader. These are broad outlines. But the resemblance is preserved even in minor details. Both Don Quixote and Adams are about fifty years old ; both of them are long-legged and physically wiry. Both of them are associated with similar companions. There are differences as well. Don Quixote looks at the world in the light of the romances of chivalry, Adams in the light of Homer and other classical poets. Don Quixote is melancholy and ascetic ; Adams is the most cheery of men, eats and drinks prodigiously, and adore shis pipe. Quixote is unmarried while Adams has a wife and six children. These minor differences, however, do not affect the fundamental resemblance between the natures of the two men. Adams, in all essentials, is another Quixote.

In addition to the conception of the hero, Fielding borrowed from Cervantes the general plan of the novel. He divided *Joseph Andrews* into books and chapters, with appropriate chapter-headings exactly in the manner of Cervantes. He imitated him also in the interpolation of digressive stories in the principal narrative ; and in the description of many of the farcical scenes. The general idea of the epic of the road was also taken from Cervantes, though here the influence of Scarron and Le Sage cannot be ruled out. It was Cervantes who had originally embodied in his novel the idea of a journey with curious adventures designed to reveal the manners of the cotemporary society. Thus it is quite plain that Fielding, throughout the composition of *Joseph Andrews*, was following the lead given by the great Spanish author. Some of his contemporaries even designated him as 'the English Cervantes'.

Q. 25. Discuss the contribution of Fielding to the development of the English novel.

For answer, refer to Chapter 18.

Q. 26. Comment on Fielding's distinction between comedy and burlesque and point out whether he has lived upto his theory in his novel.

In his Preface to *Joseph Andrews*, Fielding makes a very clear distinction between comedy and burlesque. "Indeed no two species of writing can differ more widely than the comic and burlesque ; for as the latter is ever the exhibition of what is monstrous and unnatural, and where our delight, if we examine it arises from the surprising absurdity, as in appropriating the manners of the highest to the lowest, or *e' converso* ; so in the former we should ever confine ourselves strictly to nature, from the just imitation of which will flow all the pleasure we can this way convey to a sensible reader."

Fielding explains this point by comparing the works of a comic history painter with 'those performances which the Italians call caricatura' . . . . "We shall find the true excellence of the former to consist in the exactest copying of the nature . . . . (but) in the caricatura we allow all licence,—its aim is to exhibit monsters, not men : and all distortions and exaggerations whatever are within its proper province. Now, what caricatura is in painting, burlesque is in writing and in the same manner the comic writer and painter correlate to each other."

If we try to sum up all this, we can conclude that comedy confines itself to the just imitation of nature whereas burlesque presents a distorted version of reality and that Fielding claims to be a writer of comedy, and not of burlesque.

"In the diction, I think," says Fielding, "burlesque itself may sometimes be admitted ; of which many instances will occur in this work, as in the description of the battles, and some other places, not necessary to be pointed out to the classical reader for whose entertainment those parodies or burlesque imitations are chiefly intended. But, though we have sometimes admitted this in our diction, we have carefully excluded it from our sentiments and characters ; for there it is never properly introduced, unless in writings of the burlesque kind, *which this is not intended to be.*"

Fielding has undoubtedly admitted a good deal of the burlesque in his diction. The hilarious episode at an inn—the one that interrupts the story of Leonara—in which Adams gets soaked in hog's blood and the setting of the hounds after Adams are purely burlesque descriptions. These are trivial situations described in heroic terms, and that is what makes them burlesque.

What about Fielding's characters ? Do characters like Parson Trulliber, the Squire of Fools, or Beau Didapper appear to be just imitations of nature, or do they strike us as monsters ? Our first impression is that they are highly exaggerated. "At first sight, Fielding's fierce eye for externals appears to be that of the caricaturist," says Water Allen. But they are not really caricatures ; they are comic characters. The source of comedy in Fielding is the ridiculous : and the only source of the true ridiculous is affectation. Further, affectation springs from either vanity or hypocrisy. The characters mentioned above are affected characters ; they are vain and hypocritical. They are affected to such a great extent that they start looking monstrous, but there is nothing unnatural about them. If a parson thinking day and night of his hogs starts looking like a hog himself, there is nothing very unnatural about it. Nor is it unnatural to expect a whimsical but powerful aristocrat playing the fool and subjecting an unassuming parson to some humiliating indignities, particularly in the light of the fact that a general air of inhuman collousness pervaded the very atmosphere of the eighteenth century. Fielding has produced pure comedy, and not burlesque. Or if this sounds too sweeping a statement to be exactly accurate, a more valid claim should be that burlesque is only a fleeting presence in his works, and that the presiding deity in them is that of comedy.

Q. 27. How far is it correct to say that 'Joseph Andrews' is more an example of diversity and adventure than philosophical unity ?
(*Guru Nanak University, 1978*)

Joseph Andrews is a picaresque novel dealing mainly with the roadside adventures of Parson Adams and Joseph Andrews. Its plot does not grow organically. On the contrary, it moves joltingly from one episode to another, the unifying link being provided by the presence of the central characters. Joseph's adventures at the Tow-wouse Inn where Mrs. Tow-wouse is more interested in her money and Parson Barnabas in the drinks and where the only creature capable of a human feeling appears to be the chambermaid Betty (who is discovered in Mr. Tow-wouse's bed) do not have anything in common with the next two main episodes. Leonara's story and Fanny's rescue by Parson Adams. Leonara's story is itself interrupted by a bloody battle and a kind of free-for-all, and before Fanny is rescued, we are told about Adams' encounter with a patriot and his dabbling into politics. The next few characters that introduce us to Parson Trulliber, the poor pedlar, the Squire of false promises and Mr. Wilson follow the same pattern. Scattered in between are Fielding's musings on high people and low people, the relative merits of study and experience, the nature of art and history, the distinction between public and private schooling, and ostentation and charity. The plot takes another sharp turn with the introduction of the Square of fools and the abduction of Fanny. Fanny is, however, rescued in time and we are back to Lady Booby for the final resolution, though Fielding keeps interrupting the story line to make us meet Peter Pounce, Lawyer Scout, Beau Didapper, etc. Thus apparently it is justified to say that *Joseph Andrews* offers an example of diversity and adventure more than that of philosophical unity.

However, philosophical unity, which should actually be described as the unity provide by the author's attitude or thematic unity is not entirely absent from the novel. Fielding's main purpose in *Joseph Andrews* seems to be to expose, and ruthlessly lash at the vanity and hypocrisy found in his contemporary society. He also bewails the absence of Christian charity and the very narrow concept of morality prevalent in his times. Quite early in the novel, Joseph is robbed of his belongings by a group of ruffians. He is stripped naked and thrown into a ditch almost half dead. Presently a stage-coach passes by his side, and attracted by the sound of cries and groans, the postilion stops it. The passengers travelling in the coach pretend discomfiture and embarrassment at the sight of a naked man but do nothing to offer him relief. The ladies pretend that their sense of decency has been violated by the presence of a naked man although they do take pleasure in looking at his nude body. Fielding feels indignant at this kind of hypocrisy and uses this novel to expose it. Parson Barnabas and Parson Trulliber may not be even known to each other but they are both equally vain and equally bad clergymen and this is what makes both of them relevant to the novel. Almost all the characters in the novel have this kind of relevance.

Christian charity is an important aspect of Fielding's morality. But most of the people Adams and Joseph meet during their odyssey are utterly lacking in charity. They pretend to be charitable but they are mean and miserly at heart. The sufferings of their fellow men do not move them to pity at all. Mrs. Tow-wouse forbids her husband to lend his shirt to Joseph. Parson Trulliber treats Adams with contempt, denounces him as a vagabond and refuses to lend him even a few pennies. Peter Pounce does not even believe that sufferings can be real. He has the audacity to tell Parson Adams that distresses of mankind are mostly imaginary and it would be rather folly than goodness to relieve them ! These people claim to be highly moral and virtuous and enjoy social respectability. But Fielding wants us to condemn them as immoral.

The inspiration to write *Joseph Andrews* was provided by Richardson's *Pamela*. As a novel, *Pamela* gained immense popularity and its heroine was hailed as an embodiment of all virtue. But she did not appear virtuous to Fielding. Richardson equated virtue with chastity which, to Fielding, was too narrow a view of morality. Sex can be lust, or a perversity or a natural human extinct, and depending upon what it represents, it can be denounced or approved of. But morality is much wider than this quality of one's sexual behaviour. To Fielding, Lady Booby and Mrs. Slipslop, who represent lust and perversity respectively are more immoral than Betty in whom sex is present as a natural human instinct. The society condemns her as unchaste and hence immoral because she is discovered in Mr. Tow-wouse's bed, but Fielding considers her more moral than both Lady Booby and Mrs. Slipslop who are big hypocrites.

Thus Fielding's attitude towards vanity and hypocrisy and his views on Christian charity and sexual morality constitute a kind of philosophy that knits all the diverse and disjointed adventures into a single whole with a definite moral perspective in it. To say that *Joseph Andrews* does not have philosophical unity would be unjust to Fielding.

Q. 28. Discuss the significance of Parson Adams' role in 'Joseph Andrews'. Also comment on the novelist's attitude towards this character.
(*Guru Nanak University*, *1977*)

In spite of the fact that Fielding's first novel bears the title *Joseph Andrews*, its main interest centres in Parson Adams. The immense popularity enjoyed by the novel can be fully attributed to him. In fact, it is difficult to imagine even the existence of this novel without the endearing figure of the absent-minded scholar-parson.

Adams is relevant both to the plot and the theme of the novel. He is introduced in Book I chapter 3 but actively enters the novel in Book I chapter 14 when he meets Joseph while the latter is returning to the countryside after being dismissed by Lady Booby. After that he is a constant companion to Joseph and helps him in many a difficult situation. In Book II chapter 9, he rescues Fanny from being molested by a ruffian. When Fanny is again abducted, he is there to console Joseph with his philosophic comments. In Book IV, he plays a very significant role in their getting married. But for Adams, it would have been extemely difficult for Fielding to develop his plot.

But Adams' major relevance in the novel is thematic. Exposing the vanity and hypocrisy of the people is one of the main themes of the novel and this theme is presented through Parson Adams. Because of his naivette, gullibility and simple-mindedness, he keeps on getting imposed on by others. But the very act of imposing on Adams exposes them. His meeting with the surgeon exposes the ignorance of the latter, for though he claims he carries 'Galen and Hippocrates' in his pocket, he does not even know how bulky the volume is. The patriot boasts of his courage and bravery but takes to his heels when there arises an occasion to show his courage. The justice of peace is willing to commit Parson Adams to jail without even hearing the evidence. He summons Adams and Fanny to his guests. All this does not lower Adams in our eyes ; rather it exposes the incompetence and callousness of the justice of peace. The Squire of false promises and the Squire of fools are exposed in the same way. Parson Adams is amazed to see so much cruelty, perfidy and profligacy in seemingly well-mannered people and exclaims, "Good Lord ! what wickedness is there in the Christian world ! I profess almost equal to what I have read of the heartness."

Adams is relevant to the theme of vanity in another way also. In order to emphasise the universality of vanity, Fielding has given a touch of vanity to Adams as well. He is well-read in books and believes that he has a profounder knowledge of human nature than others. This is his vanity. He feels vain on account of his sermons as well. Ironically, he is particularly vain of his sermon against vanity which he think to be his masterpiece. Finally he is vain of his competence as a school teacher. He believes that he is probably the best school teacher in the country.

Adams is a parson by profession and he presents a great contrast to the other parsons in the novel, like Parson Barnabas and Parson Trulliber. Barnabas is more interested in punch than in his profession as a priest. Parson Trulliber looks more a hog-dealer than a priest. In contrast with them, Parson Adams is extremely sincere in his profession. He gets a very small income from the church. But his virtue remains utterly uncontaminated. He refuses to become a puppet in the hands of Lady Booby when the latter forbids him to publish the banns of Joseph's marriage with Fanny.

Fielding has made Adams a comic character. He has made him absent-minded and given him amusing mannerisms. His appearance is equally comic ; perhaps it is not very different from that of a clown. But Fielding does not consider him an object of ridicule. He puts him in many an embarrassing situation but he lets him emerge from it with his dignity untarnished. Trulliber includes him to handle hogs and he gets kicked. The Squire of fools makes him fall in a tub of water. The justice of peace summons him to his parlour in order to amuse his guests. But these events do no damage to Parson Adams ; it is Trulliber, the Squire of fools and the justice of peace who get lowered in our esteem. It was necessary for Fielding to make Adams a clownlike figure, or he would not be able to expose the seemingly respectable people. But Fielding seems to love Adams as much as we do.

Q. 29. "Book III of Joseph Andrews' is devoted to the subject of Education and what it demonstrates in the dictum : 'It is much easier to make good men wise, than to make bad men good'." Discuss.

Book III describes the last leg of Joseph and Adams' odyssey. The major events in this book are the history of Mr. Wilson, the episode with the Squire of fools, the abduction of Fanny, and her rescue. In addition, it contains Fielding's views of art and history, public and private schooling, ostentation and charity, and a comment on the futility of money which ironically reveals how important money is. Since Mr. Wilson's history substentially contributes to the theme of education as do Fieldings's views on various subjects, it could be said with some justification that Book III is devoted to the subjects of education.

The first chapter of Book III makes a distinction between an artist (a novelist in this case) and a historian. According to Fielding, a historian deals with the particular while an artist deals with the universal. A historian may faithfully describe cities and countries but he cannot be depended upon in his descriptions of men and their actions. As far as human beings are concerned, only an artist's descriptions can be accepted as authentic. The artist may sometimes make a mistake with regard to time and place, but he is very accurate in the presentation of universally recognisable human nature. Fielding extends this distinction to his own work and claims that his purpose has also been to present universal, representative figures so that mankind may recognise itself and its follicles and may try to reform itself.

Next comes the history of Mr. Wilson. This history extols the simple virtues of the country life led in harmony with nature and denounces the sophisticated corruption found in the artificial life in the city. Mr. Wilson dissipates his life in London while his abode in the countryside helps him to recover his peace of mind.

The dispute on public and private schooling is inconclusive. Parson Adams maintains that education given by a private tutor like himself is most suitable for a gentleman, for it takes care of his morals. The kind of public schooling that Mr. Wilson received appears to him as the nursery of all vice and immorality. Joseph on the other hand, believes that if a boy were of a wicked inclination, no private school could ever make him good ; but if he were of a righteous temper, he would be in no danger of being corrupted even in London. If Adams is not convinced by this, it is because of his personal vanity.

The discourse on ostentation and charity does not say much. It is actually a penegyric to Fielding's patron and friend, Ralph Allen of Bath. In chapter 8, Adams gives almost a lecture on the futility of money and the Roman priest agrees with him. But neither of them realises that life would be impossible without money.

The two episodes dealing with the Squire of fools and the abduction of Fanny expose the wickedness of the Squire and his friends, the doctor, the captain, the dancing master, and by contrast, set off the dignity of Parson Adams. A close reading of these chapters would show that it is extremely difficult, almost impossible, to make a bad man good. Parson Adams' behaviour with the Squire is really praiseworthy. In spite of the humiliations heaped upon him, he sincerely forgives the Squire and his friends and drinks to their health. But the Squire remains utterly unaffected by this show of nobility and magnanimity and another practical joke is played upon Adams. So we agree that making a bad man good is difficult. But we cannot be sure if making good men wise is any easier. Mr. Wilson does acquire some wisdom from his experience and ultimately starts leading a noble life in the countryside. But Parson Adams does not seem to have learnt anything from his repeated encounters with evil. Wherever he goes, he meets evil ; still he does not give up his faith in goodness. There is no shortcut to wisdom, and whether good or bad, people hardly learn it the easy way.

Q. 30. It is justified to call Fielding a caricaturist ? Examine with particular reference to the characters in 'Joseph Andrews'.

A caricaturist is a writer who exaggerates the eccentricities and comic traits of his characters to such an extent that they start looking distorted, though it must be conceded that a general likeness to the original characters is retained. A caricaturist may well be compared to a cartoonist. The effect a cartoonist produces with his brush a caricaturist achieves with his word pictures.

It is undeniable that Fielding had a perceptive eye for eccentric and comic traits and he took delight in depicting them. Very often he exaggerates also. While reading about his characters, sometimes we do get an impression that he is trying to caricature them. This is particularly true of his comic characters like Parson Adams, Parson Trulliber, Parson Barnabas, Beau Didapper, Mrs. Slipslop, etc. The Squire of fools, the Squire of false promises, the justice of peace also give the same impression.

Parson Trulliber is a gluttonous, bad-tempered minister. He is extremely short and fat. Fielding says, "The rotundity of his belly was considerably increased by the shortness of his stature, his shadow ascending very near as far in height when he lay on his back, as when he stood on his legs. His voice was loud and hoarse, his accent extremely broad. To complete the whole, he had a stateliness in his gait when he walked not unlike that of a goose, only he stalked slower." Mrs. Slipslop, we are told, was 'very short, and rather too corpulent in body, and somewhat red, with the addition of pimples in the face. "Her nose was likewise too large, and her eyes too little ; nor did she resemble a cow so much in her breath as in two brown globes which she carried before her ; one of her legs was also a little shorter than the other, which occasioned her to limp as she walked". A similar description is given of Beau Didapper : "Mr. Didapper, or Beau Didapper, was a young gentleman of about four foot five inches in height. He wore his own hair, though the scarcity of it might have given him sufficient cause for a periwig. His face was thin and pale ; the shape of his body and legs none of the best, for he had very narrow shoulders, and no calf ; and his gait more properly be called hopping than walking." Parson Adams, physical appearance is equally interesting. He has a 'comical' face, with bearded chin, and deeply-wrinkled cheeks ; a fist 'rather less than the knuckle of an ox' with a wrist 'which Hercules would not have been ashamed of'. His long legs almost touch the ground when he rides on horseback. The tattered old cassock that he usually wears is partially covered by a short great coat which reaches but half-way down his thighs. In his hand he carries a stout crabstick. Fielding gives him some peculiar mannerisms also. He is in the habit of snapping his fingers and striding or capering about the room when excited, and shouting 'heureka, heureka' when a happy idea strikes him. The Squire of false promises and the Squire of fools do not have any funny appearance, but their activities have certainly been exaggerated.

And still it is not really justified to say that Fielding has caricatured his characters. If we have a close look at the peculiarities of Mrs. Slipslop and Parson Adams, Parson Trulliber and Beau Didapper, we shall come to the conclusion that they have been heightened and accentuated but not distorted. The kind of distortion that makes a character deserve the title of caricature is to be found in Dickens, that great master of the art of caricaturisation, in his characters like Mr. Micawber, Mrs. Gamp and Mr. Pecksniff. These characters have been so presented that they hardly appear to be belonging to this world. But the rotundity of Parson Trulliber's belly, the limping fatness of Mrs. Slipslop, the uncouth mannerisms of Parson Adams do not stagger our belief in the substantial truth of these characters. They are comic characters and not caricatures.

Q. 31. "The novel of Fielding is too natural an outcome of the moral instincts of the society of the day. . ." Discuss with reference to 'Joseph Andrews'. (*Guru Nanak University*, *1978*)

Fielding took to writing novels in reaction to Richardson, who had written *Pamela* and *Clarissa* with the avowed purpose of preaching morality to his contemporary society. And the fact that his countrymen considered *Pamela* the most edifying book after *the Bible* clearly shows that Richardson faithfully subscribed to their moral attitudes. They extolled the virtues of Pamela and women felt it a matter of pride to emulate her in the course of their daily life. But Fielding felt disgusted at the utilitarian concept of her morality and decided to ridicule it in his writings.

What were the moral instincts of Fielding's contemporary society ? From what we can learn from Fielding's descriptions, the members of this society were highly affected people. They were vain and hypocritical and they believed in showing off. They pretended to be noble and virtuous whereas they had hardly any nobility in them. They claimed adherence to Christian principles but rarely followed them in their practical life. Basically, they were selfish, callous and extremely money-minded though they were all the time swearing by Christian charity. They equated morality with chastity and treated chastity as a saleable commodity, a high-priced commodity capable of bringing great material advantages. It never occurred to them that morality could have anything to do with goodness of heart or with the capacity to feel the joys and sorrows of others as if they were one's own—two of the basic tenets of Fielding's concept of morality.

Fielding took it upon himself to condemn the moral instincts of his contemporaries. Quite early in the novel, Joseph is robbed of his belongings and thrown into a ditch, naked and almost half killed. He is barely conscious when a stage-coach comes by and hearing his groans, the postilion stops the horses. All the passengers in the coach show discomfiture at his nakedness. But none of them offers him a coat or a blanket for fear that it might be smeared with blood. And the ladies look horrified, for their sense of decency and decorum has apparently been violated by this sudden discovery of nakedness ; but they also cast stealthy glance at his naked body and seem to be admiring it. This kind of hypocrisy Fielding detests.

Fielding also seems to be critical of the professional insincerity of his countrymen. Barnabas and Trulliber are both priests. But they are hardly aware of their priestly duties. Barnabas in more interested in his drinks than in anything else. Trulliber looks more a hog-dealer than a priest. There is a surgeon who claims he carries 'Galen and Hippocrates' in his pocket but knows nothing of medicine. Most probably he hasn't even seen 'Galen and Hippocrates'. The magistrate is an excellent hunter but is not much bothered about the just administration of law. In fact, he is willing to commit Adams to jail without even hearing the evidence. Soldiers lack courage and bravery ; patriots have no love for their country ; politicians are interested only in self-advancement. In brief, the moral climate of the country is badly corrupted although people pretend to be highly moral.

Fielding also discovered the hollowness of the tall claims made by the people about their being religious, for they had forgotten the very basic tenets of Christianity. One of the major aspects of Christianity as a religion is the concept of Christian charity, the quality of helping those who are in need. But we do not find any charity in Fielding's contemporaries. Adams and Joseph are often in trouble and they approach people for help. But no help comes forth. Mrs. Tow-wouse forbids her husband to give Joseph a shirt. Parson Trulliber refuses to give Adams any money. To Peter Pounce giving money in charity is nothing better than mere folly. The so called great men can only make false promises and ruin the life of the people. And if there is anyone to offer any help, it is only a small man like the postilion or the poor pedlar or a poor woman like Betty the chambermaid.

Betty is once discovered in Mr. Tow-wouse's bed, which causes a big scandal and she is condemned as highly immoral. But in Fielding's eyes, Lady Booby and Mrs. Slipslop are more immoral than Betty, for the two ladies who are apparently respectable are inwardly morally corrupt, whereas Betty, outwardly corrupt, possesses sound human instincts. Lady Booby represents insatiable lust and Mrs. Slipslop is sexually perverse. Both of them try to ensnare and exploit Joseph from under the veneer of respectability. Betty is basically good though she is not free from natural human weaknesses. Fielding's society had a larger number of Boobys and Slipslops than Bettys, a fact that Fielding did not find palatable.

Q. 32. Bring out the essential difference in the attitude towards religion between Parson Adams and Parson Trulliber.

(*Kurukshetra University*, *1978*)

The religious climate of the eighteenth century England was very depressing. The clergymen, in general, were woefully ignorant of the spirit of Christianity as a religion. The concepts of Christian charity, love and forgiveness were unknown to them. Quite often they were as materialistic in their attitude, as mean and petty in their behaviour, as corrupt in their daily activities as any man of the world. In fact, the mask of Christianity which they successfully put on to hide their ugly visages beneath it frequently enabled them to carry on their ignominous activities with great immunity. This infuriated people like Henry Fielding, who has used his novels to expose the corrupt clergymen one hand and on the other to put before the general reading public an ideal clergyman like Parson Adams, so modest, so unassuming, so unsuspicious, so forgiving—one who does not despair of the essential goodness of humanity despite being repeatedly subjected to numerous inhuman experiences.

Parson Trulliber, like Parson Barnabas, is a typical representative of the fallen clergy. We meet him in just one chapter and the meeting does not last more than a few minutes. But it provides enough testimony to project his unchristian-like nature. The chief interest of his life is not religion ; it is centred in his hogs. He looks after them with such a singleminded devotion that he gets identified with them. The rotundity of his belly, the shortness of his stature, his broad accent and loud and hoarse voice, all these give him a close resemblance to one of his hogs.

Engrossed as he is in thinking of his hogs day in and day out, his total vision gets distorted. When Parson Adams goes to meet him, he mistakes him for a pig dealer and pushes him into the pigsty to handle his hogs. Adams' distress at being kicked into the mud doesn't arouse any feeling of pity in Trulliber ; he, in fact, brays with laughter. There is no remorse even when he discovers the real identity of Adams. He does invite Adams to a drink but instructs his wife to serve his 'worst' ale. All this shows he is utterly devoid of any religious sentiment.

Trulliber is fully exposed when Adams requests him to lend him fourteen shillings. He is quite proud of his being a moneyed man. He boasts that though he is only a curate, he can buy both the vicar and the rector of the next parish. He also expresses a very noble sentiment when he declares that to be content with a little is a blessing greater than riches and that the treasure of a Christian lies in the Scriptures. But when Adams repeats his request for money, Trulliber puts on a stern look and says that he knows what charity is better than 'to give to vegabonds'. On being admonished by Adams : 'whoever . . . is void of charity is no Christian', he retorts, "I would not advise thee . . . to say that I am no Christian : I won't take it of you ; for I believe I am as good a man as thyself." In other words, he claims to be as good a Christian as Adams and he prepares to demonstrate this Christian goodness with the might of his two fists. To put it briefly, Trulliber distorts his concept of religion to gain sanctity for his materialistic pursuits.

Contrary to this, Adams is sincerely religious. He believes in a life of austerity and fully supports the great Methodist preacher, Whitefield, in his attack on the clergy's indulgence in luxuries. He does not just preach contentment like Trulliber ; he actually makes it a part of his life, for he leads a very contented life with 'twenty-three pounds a year' in spite of having a large family. His concept of charity is also praiseworthy, for he sincerely believes that a man should always rejoice at the opportunity of showing his generosity and helping someone. He does not hesitate to reprimand Trulliber for being deficient in charity, "there is no command more express, no duty more frequently enjoined than charity. Whoever, therefore, is void of charity, I make no scruple of pronouncing that he is no christian." In a later scene, in Book III chapter 9, a priest requests Adams to lend him eighteen pence. Adams thinks that eighteen pence would be too small an amount to give anyone, so he decides to share with him his half-a-guinea. Just then he discovers that his pocket has been picked. It is not the loss of money that pains him ; he is afraid that he may be suspected of being unchristian for his failure to offer charity.

Apart from charity, Adams also believes in forgiveness. His comic appearance often hides from people his real identity and he is subjected to some harrowing experience, particularly by the Justice of the peace and the Squire of fools. But he readily forgives all those who offend him.

Finally, religion to Parson Adams is a vital moral force guiding him in his day-to-day conduct and not just a dogma he can talk about or theoretically discuss, though he does discuss dogma. He can derive enough strength from his religion to resist temptations and withstand pressures. His religion has taught him to be a man of incorruptible integrity. He says, "Though I am a poor parson, I will be bold to say I am an honest man, and would not do an ill thing to be made a bishop." And in Book IV chapter 2, when Lady Booby orders him not to publish the banns of marriage between Joseph and Fanny and threatens to remove him if he dares defy her, his answer speaks volumes of his great faith in religion : "Madam,. . . .I know not what your ladyship means by the terms 'master' and 'service'. I am in the service of a Master who will never discard me for doing my duty ; and if the doctor. . . .thinks proper to turn me from my cure, God will provide me, I hope, another. Whilst my conscience is pure, I shall never fear what man can do unto me." This offers plenty of evidence to define his attitude towards religion.

Q. 33. "The incidents in 'Joseph Andrews' are designed to illustrate 'the various forms of social egoism'." Discuss.

(*Kurukshetra University, 1978*)

Joseph Andrews was written by Fielding to satirise some of the more commonly found social follies and foibles in his contemporary society. He discovered that man entertained very false notions of social respectability and his vanity and egoism led him to many ridiculous situations. Looking around him, he found a blatant display of hypocrisy almost everywhere. People had certain notions about what was socially respectable, but finding it difficult to approximate their general behaviour to the exacting standards of social respectability, they took recourse to pretensions and affectations, making themselves guilty of duplicity of conduct. Fielding often felt amused at the incongruities and inconsistencies evident in their actions and dismissed the matter with a mild, indulgent sneer. But sometimes he was angry enough to ruthlessly expose their vanity and egoism.

Lady Booby is genteel and respectable. It would be extremely degrading for her to express her love to her footman. But she can at least lean on his arm when she is tired (and this happens almost every minute) and there is no harm in taking him by the hand while getting out of her coach and pressing it very hard for fear of stumbling. The contrast between the virtue that Lady Booby pretends to and the vice that is her real intention points clearly to her social egoism. A travesty of the same social egoism can be seen in Mrs. Slipslop's efforts to seduce Joseph.

The ladies and gentlemen travelling in the coach that comes to a a halt when the postilion hears the cries of Joseph are respectable. The ladies are shocked at Joseph's nakedness, but this does not prevent them from casting stealthy glances at his well-built body. The social egoism of the passengers makes them contemptuous of poor, naked, half-killed Joseph, but it does not prompt any of them to offer him a great coat or a blanket. And the only person who ultimately helps him is the postilion who has absolutely no pretensions either to virtue or to social superiority and who, we are told, is later punished and sent to Australia for some minor crime that he probably committed out of hunger. Immediately afterwards another robbery takes place, and a small bottle of wine is found in the purse of the lady who had most vociferous claims to virtue.

This motif is continued throughout the novel. The surgeon refuses to attend on Joseph because he is only a foot passenger. The Justice of the peace feels no scruples when he orders that Adam and Fanny should be locked in the stable, nor when he summons them into the parlour thinking that it would provide good fun for his dinner guests : Parson Trulliber takes great pride in the fact that though he is only a curate, he is rich enough to buy the vicar as well as the rector of the next parish. The Squire of false promises takes great pleasure in deceiving poor people by holding out illusory hopes to them without giving even a moment's thought to the great inconvenience to which they might be put on account of his fanciful whims. The Squire of fools thinks nothing of humiliating a clergyman. Lawyer Scout is respectable, and so is Beau Didapper. But their social respectability is nothing but social egoism. Their conduct is not governed by any moral values. A lawyer should protect the course of law but Scout proudly says that he can prevent the law from taking effect. Beau Didapper is prepared to rape an innocent girl. Lady Booby orders Parson Adams not to publish the banns of Joseph's marriage with Fanny. All these people have one form or the other of social egoism which distorts their vision and corrupts their behaviour. It is only the characters with low social status having no social egoism in them who show some traces of humanity in them. The poor postilion, Betty the chambermaid, the poor pedlar, even Parson Adams himself are such characters.

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Additional Questions for Discussion

1. "*Joseph Andrews* lives by virtue of the extraordinary vitality of its characters and the picture it gives of the manners of early eighteenth century England." Comment upon this assertion.
2. "*Joseph Andrews* is very loosely put together." Discuss.
3. "The quality of the realism in *Joseph Andrews* assures it a precious documentary value." Discuss with illustrative references.
4. Write a short essay on Fielding as a creator of comic characters with special reference to *Joseph Andrews*.
5. "Since it was a comic variant of the epic, heroic persons and sublime thoughts have no place in *Joseph Andrews*." Discuss.
6. "The most splendid character in *Joseph Andrews*, indeed in all Fielding, is Parson Adams, and he is a creation of pure humour." Comment.
7. "An epic of the highway, full of adventures, horseplay and not too decent fun." Is this an apt description of *Joseph Andrews* ? Give reasons for your answer.
8. "The central theme of *Joseph Andrews* is anti-romance, the showing-up of the dangers and inadequacies of romantic attitudes and the assertion of a human realism." Discuss.
9. "In the conflicts of the novel which are always those of humanity *versus* hyprocrisy and bogus morality—Adams, for all his idealistic impracticability, is always on the right side." Discuss.
10. Account for the success of *Joseph Andrews* as a novel despite its loose structure and digressions.
11. How are the functions of Joseph Andrews and Parson Adams connected with Fielding's purpose in *Joseph Andrews* ?
12. Show that the humour of Fielding is nowhere more pleasantly expressed than in the picture of the lovable Parson.

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Chronology of Important Dates

1707	Fielding born at Sharpham Park, near Glastonbury, Somerset.
1709-24	Education at Eton.
1724	Love affair with Sarah and an unsuccessful attempt to abduct her.
1728	A satiric poem *The Masquerade* is published. The first play *Love in Several Masques* is produced. Fielding registers as a student of letters, University of Leyden.
1729	Discontinues studies at Leyden and takes up residence in London.
1730	Fielding's career as a dramatist. His various comedies including *The Author's Farce* (1730), *Rape Upon Rape* (1730). *Tom Thumb* (1730), *The Modern Husband* (1732), *The Miser* (1733), *Don Quixote in England* (1734), *The Historical Register* (1737), produced.
1734	Elopement and marriage with Charlotte Cradock.
1737	The Licensing Act of 1737 is passed.
1740	Richardson's *Pamela* or *Virtue Rewarded* published
1741	*Shamela*, a parody of *Pamela* brought out.
1742	*Joseph Andrews* published.
1743	*Miscellanies* including *Janathan Wild* published.
1744	Charlotte Cradock dies.
1745-46	Edits *The True Patriot*.
1747	Marries his housekeeper Mary Daniel. Richardson's *Clarissa* published.
1749	*Tom Jones* published.
1751	*Amelia* published.
1754	Sets out on a voyage to Lisbon. Dies on October 8 in Junqueria near Lisbon.

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G.M. College of Education
Raipur, Bantalab
Jammu.
Acc. No...2425 (D)
Dated...4/11/2015

Predman Krishen Dhar
M.A. (Pol. Sc. Eco. Eng. Hist.) B.Ed.
Motiyar Rainawari
SRINAGER-190003
KASHMIR

Pradhaman Kleshan Dhar

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